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BRUSSELS.

THE EXHIBITION OF MODERN ART, AND
THE ARTISTIC FÊTES.

INCE the month of last February so many momentous events have occurred in the various states of Europe, that Art, its votaries and professors, seem menaced with a common ruin. Throughout Italy, Germany, and France, the rude passions of the barbarous and uncivilised

ages have blazoned forth under the seductive banner of political regeneration; and in their respective countries have overwhelmed, we hope but for a time, all those pursuits and enjoyments of mental culture, which are the offspring of general prosperity and prolonged peace. Our own beloved country has not escaped the pestiferous contagion; and although a puny and contemptible section of the evil-disposed was vanquished, more by ridicule than by the strong hand of power, the effect was sensibly felt in every branch of industrial development, and by none less than those who administer by their talents and genius to the highest pleasures of social life.

In Germany we have seen, during this fatal epoch, the most illustrious protector of the Fine Arts, King Louis of Bavaria, compelled to abdicate a throne he had ennobled by exalting Germanic genius to the supreme head of living intellectual excellence. In Italy, that land of song, the Swan of Pesaro, the "Gran Maestro" Rossini, flourishes a sword instead of the pen that wrote "Di tanti palpiti." The temples of Apollo, La Scala and San Carlo, are become as lugubrious and dismal as the violated tombs of the land of the Ptolemies, while France has scattered her School of Art to those neighbouring countries where property is honoured and the laws respected.

So intimately is the destiny of the Arts connected with political tranquillity, that the details of the one and the other are inseparable by the pen, under the influence of passing events. In the Continental chaos, one bright spark gleams with glorious effulgence; one little country, proud of its nationality, rescues civilised humanity from the desolating horror of citizens massacring each other; and displays a gladdening and beneficent homage to Art, of resistance to revolutionary dogmas, and of fervent attachment to the throne, amounting almost to idolatrous loyalty.

That little country is Belgium. On the occasion of the annual celebration of its triumphant resistance to a neighbouring domination, eighteen years ago, which terminated in the national independence, and the Capital being at the same moment embellished with the triennial Exhibition of Modern Pictures; the opportunity was seized upon to illustrate the nationality, the loyalty, and that enthusiastic love of Art, which has always been the ruling course of Belgium's prosperity.

Thus while Art was succumbing in other countries under the storm of political contention, Brussels has witnessed fêtes dedicated to its ancient prestige, which have surpassed in extent and splendour the romance of Eastern fancy, or poetic invention.

The School of Art in Belgium which has originated within the last twenty years is ambitious of its former type of perfection. It had previously been but an abortive offshoot of the French School, sedulously tracing the severe principles pursued by David and his contemporaries; and this became more impregnated by the exile of this companion of Robespierre, who fixed his abode here, and raised a race of pupils and imitators. Among the former were Odevaere and Navez. As Odevaere has passed from the stage of life, he belongs to history in his artistic capacity; and although he left several artists who had studied with him, they have sunk into the merited obscurity of the master. Of the School of David, Navez alone remains; his age and exalted position invest him with respect; but his influence is on the wane, and he will happily leave no school that can impede the progression of the true principles of Belgian or Flemish Art.

From the earliest period, when Van Eyck founded painting in northern Europe, its characteristics have always remained the same in the attainment of its high qualities. The principles upon which its success has been perfected are more material than ideal. Colour and nature are the two great elements which have given this school the privilege of imparting more pleasurable gratification and more cheerful enjoyment, than the lofty religious inspiration of Italian genius. Thus the French school, of which David was the head, proved injurious to the Belgian artist; and there is now some reason to fear that the sojourn in Belgium of a host of Parisian emigrant artists, may exercise an unwholesome and pernicious influence upon these two great elements of colour and nature, without which Belgian Art would be no longer national.

Two rival schools exist here, jealous of each other; and in the country itself, the painters of Antwerp and those of Brussels are as much isolated in idea as those of opposite countries. It is precisely the influence of the French manner which endangers the artists of Brussels, from their proneness to receive borrowed light; while the painters of Antwerp are steadfast to their ancient traditions, and heroically resist imitating classical conceptions, frigid forms invented by the postures of the "mannequin rembourré," and the pallid hue of nature, which invests the locality of Paris, and tinges with bilious hues its inhabitants. The leading artists of reputation of Antwerp do not appear in their full strength in the present exhibition, but a large number of French painters have contributed their works, and, as usual, there are some German and many Dutch examples, but not a single specimen of English Art is to be seen on the walls. We should certainly be pleased if one or more of our landscape-painters was induced to send pictures to these foreign exhibitions, merely to enlighten the flippant critic who, like the village virtuoso, believed the spire of his unpretending church to be the loftiest building upon earth. In a detail of the last exhibition at the Louvre, written by a Mons. Van Roy, of Paris, and printed in the *Revue de Bruxelles*, he says, "Les artistes français sont toujours les Rois du paysage," and cites as the illustrious sovereigns of Nature's expanse, Cabat, Carot, Aligny, Jules Dupré, T. Rousseau, Fiers, Troyon, Hoguet, &c. The critic's stunted range of observation or learning could never have reached beyond his "cher Paris," or he would have known that landscape-painters had lived, and were still living in England, bearing the names of R. Wilson, Gainsborough, Turner, Constable, Stanfield, Creswick, Pyne, and a host of others.

The catalogue contains objects amounting to 1195 in number, which includes paintings, drawings, engravings, lithographies, architectural designs, and sculpture. Many of the exhibitors are well known in England by their works, and of those who are not, we intend to offer some analysis of their peculiarities, restricting our remarks rather on the particular branch of Art, than pretending to give a *catalogue raisonné*, which however interesting and important in our London exhibitions, can only become tiresome repetitions of phraseology when it concerns foreign artists, whose productions are not easily investigated by home readers.

The veteran chief of the decaying classicists, M. Navez, has a right to be first noticed, as his picture occupies the place of honour in the Gallery. The work is the hackneyed subject in Catholic Art of the Assumption of the Virgin, painted as an altarpiece for the collegiate church of St. Michael and Gudule. The arrangement is perfectly systematic; the Virgin is a young lady possessing a

Parisian-Greco inanity of feature in the countenance, and habited in a redundancy of massive drapery. She is surrounded by a bevy of angels, whose toilette imparts very sublunary attraction to their feminine forms. In the lower part of the vast picture a number of athletic Apostles in bespoken attitudes, fill carefully the surface of the canvas. The long experience of the painter has enabled him to show great mechanical skill in the use of the pigments; the drawing is accurate without animation, and the costumes formal in fold. The entire work is the cold calculating labour of the studio, the autumnal fruit of the previous race of artists, gradually waning under the advancing influence of a revival of the colour and energy of the great epoch of Flemish Art.

There are many other pictures by the disciples and worshippers of the revolutionary David, still more feeble; all indicative of the fading star of classic engraftment on northern reality.

Among the new lights which illumine the exhibition in the highest branch of Fine Art, are Messrs. Wiertz, Gallait and Slingenever. The first-named has singular claims to notice, and invites the most determined criticism and reflection. In the ordinary examination of an exhibition of pictures, we are gratified by the steady advance of recognised talent, and delighted at the promises of future excellence by the *débutants*. The pursuit of observation is altogether a sensation of tranquil enjoyment. Here, however, an erratic disposition compels other views, and we are forced into antagonism with an artist who plays the giant, who elevates his own pedestal, challenges the connoisseur, and impugns the capacity of the critic.

M. Wiertz is not a man of routine; he dashes at once into the arena and paints a picture, "The Holy Family"—inscribing on it "Tableau destiné à être mis en parallèle avec celui de Rubens, existant au Musée d'Anvers." No man plunges into a conflict but with the impression he shall become the victor. To rival Rubens requires an immense energy, such as few students in Art would venture to proclaim of themselves. Not so with M. Wiertz; setting out with a maxim in the following words of Diderot, "Etablir une parallèle entre nos œuvres et celles des grands maîtres, c'est le plus puissant moyen de nous instruire, et de nous élever;" he does not lack the modesty of demanding that the picture of Rubens should be placed in juxtaposition with his own work. As a refusal was the natural consequence, all his future pictures have the same end in view; and in his writings, for he is an author too, he avows the same daring ambition, and demands imperatively the public judgment in his favour.

Herein he has mistaken his mission, for instead of a rival, he becomes an imitator in spite of himself. Had he produced a subject not hitherto treated by his great prototype, he would at least be entitled to the claim of originality thus far; it is herein his vanity stumbles, and he falls into the category of plagiarism.

Whoever has read, or heard, or has seen the works of Rubens, acknowledge him the supremacy of colourists. In a country where these glorious works abound, the hero of the day is deficient in the leading quality of their excellence; in drawing and composition he is an exaggerated reflection.

The two pictures contributed by this painter to the exhibition were of such vast expanse, that they could not be received into the gallery; and they are consequently placed in the enormous covered shed of an iron foundry in a distant part of the city. The largest is called the "Triumph of Christ," and measures forty-three feet in length, by thirty-two feet in height; it is intended to portray the triumph of good over evil, and is founded on a passage descriptive of the scene, among the writings of Klopstock. The intention is well managed, but ill carried out, as religion triumphs only by the infliction of vengeance on the condemned. The "Triumph of Christ" in no part develops the beneficial blessings of Christianity; the gleam of this portion of the allegory is overwhelmed by the immense swarm of fallen angels who are seen rushing in extravagant fury in all directions over the canvas. The head of the Saviour is good, although of a feminine cast; that of the fallen archangel has more the sentiment expressive of a carouse, than of the sentence of eternal perdition. This figure is the key of the composition, whence the other lights radiate: the gradations that ensue are well managed, and some spirited heads are found in half tint. All the

figures evince a desire for forms, less rotund than the Flemish model, but of an opposite excess of elongation. The management of the tones of colour in the lower part is a very clever display of the noxious and vapoury fumes of the infernal abode, sufficiently vague to express what exists beyond the bounds of human knowledge. This is the most successful part of the picture in which a poetic imagination exists, yet no one can doubt that the entire composition is a *rifacimento* of Rubens' "Fall of the Damned" at Munich.

The other picture is an upright one, thirty-six feet in height, representing the "Flight into Egypt," and is offered by the artist to decorate the high altar of the church of St. Joseph, just erected in the Quartier Leopold, Brussels. It has a perfect analogy with a picture of the same subject painted by Rubens which formerly adorned the church of the Jesuits at Antwerp, and was afterwards in the Danoot collection. M. Wiertz has painted "*selon les règles*," but has failed to impart any inspiration to a subject, humble in itself, but capable of exaltation into the highest regions of ideality, if treated with religious pathos, and imbued with divine expression. The dimensions of the canvas imply colossal proportions to the figures, and the scale may be guessed at, when it is safely asserted, that the feet of St. Joseph measure three feet in length; the breadth of surface of the heads of the cherubim is two feet, and some roses strewed on the ground appear on a near approach to compete with the overgrown red cabbages of a horticultural exhibition.

Under the specious veil of modesty, this picture is offered as a gift by the artist to the church, "*until a better one may be obtained to replace it*," but that such a picture may be hereafter produced, he himself renders extremely easy, by a device of his own attached to another picture, wherein he says, "*Faire bien, ce n'est qu'une question de temps*." Raffaele notwithstanding had completed his divine works, and died before he attained the age of M. Wiertz. This false principle would reduce all Art to the grade of industrial exertion; and it appears evident that such is the sentiment which dominates, and that he is equally mistaken by the excessive size of his pictures, in the conception that the large only can be the grand in painting.

M. Wiertz is not so juvenile that his efforts are the daring impulses of adolescence: he has the experience of several years of manhood when he plunges with impetuosity into the highest rank of Art, possessed of matured cleverness, with the handmaids of enormous ambition and boundless vanity. The career of M. Wiertz is precisely similar to that of the late B. R. Haydon: both of them, writers upon Art, inculcate principles they are incompetent to fulfil; both have the same inordinate conceit of their own merit, and they have equally produced colossal works, and then fancy themselves neglected geniuses, because their pictures are not adapted to private possession, and Sovereigns and States do not purchase them as national monuments of high Art, in its supreme excellence.

Having dismissed the two extremes of the present display of historical Art, M. Gallait appears the leading genius of the exhibition. He exhibits two pictures, each composed of half-length figures, life size. The first is the "Temptation of St. Anthony," commanded by King Leopold; the second is the "Last Moments of the Count d'Egmont," belonging to Mr. Wagner of Berlin. Both of them are distinguished by intensity of expression, and painted with a rich firm impasto; if comparison be admissible, they may be cited as analogous in this respect to the works of Velasquez. All the conditions of high Art are completed in these two significant pictures. The "Temptation of St. Anthony" is conceived in the most pure and religious spirit. The saint is not portrayed as a decrepit aged man, but as that of an inspired pious man of middle age, whose countenance is imbued with holy virtue as he clings to the Crucifix, without the least motive of repressed carnal desire. It is the pure and holy spirit above temptation, that is represented with a success never exceeded in the School of Flanders, and which only finds a parallel in Spanish or Italian fervour. Nor is the tempter treated as a gross indelicate concubine so often hackneyed on this subject, but she appears with precisely that balance of modesty and entrancing beauty by which the Demon could hope to overthrow the natural feelings of manhood. A light emanating from the Crucifix is employed to give the chiaro-

scuro of the composition: it falls so direct on the countenance of the Fiend, which is the central figure of the composition, that he lifts his right hand to avoid the dazzling blaze, and the shade thus thrown on the face, gives a frightful malignant glare to the eyes, indicative of the malevolence within. On the opposite side, the pale moonlight sheds a faint gleam on the left of the female figure, and completes a perfect illusion of unearthly mystery.

The other picture, the "Last Moments of the Count d'Egmont," divides the opinion of connoisseurs as to the greater merit of these performances. For invention it may rank with P. de la Roche's "Lord Stafford going to Execution": it is equal in intensity of feeling, and infinitely superior in colour. There are but two figures: the figure of the Count is seen as low as the knees, looking at the fearful preparations for his execution, through the prison window, as the dawning daylight discovers the awful scene. The eye is fixed, but the tempest of thoughts that rages within is evidenced by the swollen perturbing veins on the temples, and the agitated feverish hands equally indicative of hurried circulation. In these deep observations of nature, the painter becomes truly a poet. The other figure represents his confessor, the Bishop of Ypres, who offers, with a silent tear gliding over his cheek, the last consolations of religion, and seeks to avert the Count's attention from the scene that so immovably rivets his feelings. This picture is treated in the same scale of chiaroscuro, but with rather a greater contrast of warm and cold hue. The priest and the left side of the Count are lighted from an imagined lamp not seen: the right side of the Count receives the cool grey of morn. In this mode of treatment the present picture is not quite so harmonious as the St. Anthony, for the Count's face being lighted on the sides by opposite hues, is made too cutting where the cold tones fall on the forehead and cheek. But it is a glorious work, and M. Gallait is not easily rivalled either in France or England.

"The Battle of Lepanto," by E. Slingeneer, of Antwerp, is a picture some twenty-five feet long and of proportionate height, composed of about forty figures in the action of vigorous conflict. The execution is firm and manly; it has all the qualities of expression the bloody scene admits of; the drawing is excellent, the attitudes and groupings well varied, and rich with the gay hues of the Mussulman costume, as well as that of the assailants commanded by Don Juan of Austria. In historical episodes, where a great number of figures are employed, and where the action occurs in broad day-light, it becomes an impossibility in Art to treat a multitude of figures otherwise than in the arrangement of sculptured bassi relievi. This is absolutely required to place the subject over the surface of a large canvas, which cannot admit of any considerable superficies being left unoccupied. The painter, therefore, has no choice but to achieve a kind of decorative or tapestry piece composed of many parts. Battle pictures do not offer that singleness of idea, which can concentrate the story on one point, as every figure introduced shares in the action, while the hero of the conflict is probably little more than a tame observer of passing occurrences. On referring to Armitage's "Battle of Meenae," as well as many other examples known to English amateurs, the above remarks will be generally found applicable: M. Slingeneer has perfectly fulfilled the task assigned him in the picture of the "Battle of Lepanto." The subject was selected by the Government who commissioned him to execute it; it is a magnificent and gorgeous work, painted with vigour and earnestness, highly honourable to a young man, who has only achieved his twenty-sixth year of age. The journals of the capital have, nevertheless, attacked this picture with indelicate malevolence and even personality. The main charge which has any semblance of foundation is the want of unity; but we have already shown that it is incompatible with the subject, and that it would be not only impossible, but the subject would be marred, if the chiaroscuro of M. Gallait were attempted to be carried out on so vast a scale. Although some modifications might be advantageous, yet the vehement assault is not justified, and it can only be inferred to have arisen from a mean jealousy of its being a Government commission, or a spiteful fling of the expiring classicists against the overwhelming energy and colour of the Antwerp painters.

M. E. Hamman is another new candidate for honour in historical subjects. His pictures here are on a small scale, but replete with qualities of a high order. The first represents "Rabelais at the Court of Francis I. reading his famous 'Lecture Pantagruélique.'" The other is "Andrew Vesalius preparing to dissect a corpse, in order to verify the secrets of Nature in Anatomical Science." Both are low-toned pictures, in admirable harmony of colour. The head of Rabelais is finely conceived, nor is that of Vesalius less happy. There is good promise for the future in this painter's works.

The preceding may be considered as the most marked productions: there are, nevertheless, some very excellent pictures by Witkamp, Mathieu, Portaels, Van Eycken, Guffens, and others. Hunin of Malines has two compositions of figures, both exemplifications of charitable actions, well drawn and expressed, but excessively tame in colour.

Portrait painting is the most feeble portion of the exhibition: very few good or passable ones adorn the saloon. M. Gallait has the portrait of an elderly lady seated, in which the black satin dress is cleverly painted; and a lady, Madame O'Connell, has several which are remarkable for a successful imitation of the tints and colour of Rubens, upon a reduced scale of vigour. Rochard, who is well known in London, exhibits many miniatures. It ought not to be omitted, for the instruction of our English travellers, that the journals of Brussels contain inviting paragraphs relative to many precious originals of ancient masters, that the advertisers would *reluctantly* part with against English gold.

We have already made some remarks upon the landscape painters of France, and here we have a work of considerable pretence by Achenbach of Dusseldorf, which may be presumed to be an exemplification of the Germanic school in this department, as he has been selected for decoration with the cross of the order of Leopold upon the present occasion.

M. Achenbach's landscape represents the interior of a wood, a road winding through, with a broken foreground, and a large tree occupying the centre of the subject. As a conception, it is of the poorest order; in colour false and opaque, and for pencilling, say stencilling. The sky is cold, with mechanically arranged clouds, while the road-way and trunks of trees are raging hot with the fiery colours of the bottomless pit. The distant horizon, seen through the interstices of the trees, is destitute of aerial tints; not the slightest breath of atmosphere, which is the great charm of landscape painting, floats over the scene. Another picture by this painter is a sea-shore. The sky in this is better; there is an agreeable break of light among the clouds, but the sea breaking on the shore is a sea of ink, and the forms of the waves are fresh from the curling irons of the perruquier. A painter living in the heart of Germany may be excused a failure in a scene he has never witnessed, but compelled to invent. And such boats and figures in this picture, facetiously called a "Marine!" Oh! for one of Stanfield's to enlighten the Germans on marine painting.

A great number of landscapes are distributed through the rooms, the majority of which are common-place subjects, carefully pencilled, but generally deficient in those qualities of chiaroscuro, sunshine and sentiment, which are found in hundreds of landscape painters; setting aside the distinguished names that form the ornament of our own school. There are very few, however, whose talent deserves recognition, beyond the names of Fourmois, Böhm, and Kindermans. The method of these painters is founded upon the pure transcript of Nature, which formed the basis of the ancient painters of this country. The pictures of Fourmois and Kindermans are open scenes of expanse with gentle undulation of ground, painted with a firm hand and absolute unadorned truth. The landscapes of Böhm are closer scenes, with trees of natural form, painted with a crisp touch and good impasto of colour. As Böhm and Kindermans are young men, it is their mission to redeem the school of landscape from its present platitudes. M. de Marneffe is a landscape painter of promise, if he can avoid becoming a mannerist.

In architectural subjects Genisson of Louvain maintains the lead with his rich interiors of sacred edifices. In external displays, M. Jacobs of Antwerp is a painter of high order: his views in Egypt are the poetic reflections of its antiquities. The "Inundation of the Plains of Thebes" is steeped in the most gorgeous transparent hues of Eastern

magnificence, and forms one of the great attractions of the gallery. Another picture, sunny and bright, of the "Temple at Karnak," is decorated with a frame of Egyptian architecture, designed by F. Durler of Antwerp, which harmonises with true artistic feeling the scene it encloses.

The marine subjects are numerous; many by A. F. Francia, the son of an English artist of that name, are cleverly imagined, but fail in firmness of touch. A new name, P. J. Clays, is attached to some better works of true colour, and painted with natural freshness. Another *débutante*, E. Sano, displays a singular resolution in treating aerial effects with vivid light.

In the class of Art in which the Belgian School is pre-eminently successful, M. Verboeckhoven exhibits an Arab steed of life-size, and cattle grazing, of similar extent; but not content with the reputation of being the first of living Cattle painters, he shines forth with a couple of portraits, *en grisaille*, of "Horace Vernet" and "Ibrahim Pacha," and in the sculpture gallery exhibits a life-size statue in plaster of a reposing female, under the title of "Meditation." M. Edmond Tschaggeny, a former pupil of M. Verboeckhoven, in his representation of domestic cattle, has abandoned the manner of his master, and painted several pictures in luscious effect of colour and resolute impasto: they are among the gems of this class of Art. Nor should the pictures of M. Stevens be omitted from notice for the exquisite treatment of his animal episodes. A picture, entitled "Plus triste qu'heureux," is of sombre hue. The scene is wintery: a poor Savoyard lies blanched with death in the snow; a monkey, the very epitome of starvation, is also dead, and the faithful dog enacts the mourner to a subject in which pathos is conceived to a painful extent of truthful representation. The other subject, "Les Mendians de Bruxelles," is an assemblage of lean and starved dogs, raking the refuse of the streets at daybreak. The touch of these pictures and the scale of colour would indicate that the painter is a pupil of Jadin of Paris.

It may be anticipated that in Belgium, which is "par excellence" a land of flowers, there would be many successful imitators of those stars of the earth in all their gorgeous variety of tint. M. Robie exhibits a tolerably large picture in this class. It would exhaust words to speak in praise of the composition, colour, and execution of this marvellous performance, which has certainly never been surpassed by any other painter in these qualities. The artist has not merely grouped his subject with consummate skill, but the introduction in the foreground of a pair of light primrose-coloured kid gloves, and a rich white lace veil carelessly laid on the bouquet, carries the imagination into the presence of the fair and fairy form to whom these appendages belong; and a higher feeling of delight is excited, and the animation of vitality becomes imparted to a still-life subject. Some pieces of rock in front, and reflections of objects in a small space of water in the foreground, are as illusive as Art can achieve, which is completed by a gathering of sumptuous strawberries lying in heaps on a large leaf. Another artist, but a very inferior one, has a picture in the Exhibition which is a perfect repetition of the same idea; an anecdote is current concerning it to the following effect. The painter of this pirated conception, M. Huygens, was in the habit of offering flowers at various times, for models, to M. Robie, and had consequently free access to his studio. Thus he became acquainted with the intention of the picture, and while making these specious visits, was in fact studying to imitate it. M. Huygens' composition is exactly similar, the only difference in the details is a parasol introduced, and the strawberries are in a basket instead of being gathered on a leaf. M. Robie had actually sketched in the parasol and basket when he heard of the transaction, and then determined to omit them. This faithless act is not without its parallel in our own country, and no opinion need be expressed beyond what we have said.

Another section of pictorial Art remains to be noticed, and it is one in which this School has been famous in the epoch of its great glory, and still retains its former *prestige* in full force. The scenes of domestic and peasant life are still represented with all the charms of truthful simplicity, elaboration of details, and exquisite finish, often with occurrences of deep feeling, of joyous exhilaration, or as moral lessons. De Block, Brackeleer, De Loose, Gernaert, Venneman, Willems, and many

others, amply sustain the national type of excellence; and to describe the most of them would be superfluous, as their works have been before the public for some time, but among them some deserve especial notice. M. V. de la Croix portrays "Une Famille Communiste," treated with humour and biting satire, worthy even of Hogarth; the term of exquisite may be applied to the finished pencilling and artistic treatment. The heads of this Communist family possess that verity of expression which bespeaks the feeling that rankles against the modest landlord who calls for his rent. Mulready has never painted a more impudent boy than the one here, who, with thumb on nose, insults the man of property; the father is the very scum of a Paris mob. Their illiterate condition and sentiments are evidenced by the following inscription scrawled in large characters over the door of their abode, "*La propriété fait un voleur.*" A feeling of an opposite, but of a more humanising kind, is imparted to a picture called "Une Consultation," by W. Linnig, of Antwerp. Independent of its artistic merits in execution, transparency, and chiaroscuro, the intense anxiety and affectionate attachment to a suffering invalid are so purely indicated by the painter's conception of the scene, that the spectator can hardly avoid entering into the sentiment so truly displayed. Two pictures by J. C. Merts of Amsterdam, consisting each of a single figure on a small scale, one named "La mère heureuse," and the other, "La Boudreuse," are treated with a freshness and singularity of idea that renders them two of the most captivating performances of their class; they possess a happy harmony of tone, great transparency, and ready touch of the pencil. The artist is very young for such excellent performances, and will, probably, carry his talents to great excellence.

The admirers of the minute laborious finish of F. Mieris will find their favourite mode perfectly revived in some very small pictures by C. Van Meer, of domestic subjects. All the wonderful delicate execution of the rarest old Dutch Masters is carried out, at the sacrifice of most of the other qualities of Art.

In this *résumé* the intention has been to give rather a review of the various branches of painting in classes, and therefore, many fine works are purposely omitted; the end proposed being to generalise, excepting where some new candidate for fame appears, who may seem destined to reach the end of his ambition. Equally for the same purpose of limiting our notices to the National School of Belgium, we have omitted the painters of Paris, who have largely contributed, and among whose names are Robert Fleury, Sebron, Le Poittevin, Bracassat, Decaisne, Billardet, and fifty others.

The exhibition of sculpture is considerable, and includes nearly forty life-size statues, besides smaller groups and bas-reliefs. M. Fraikin has executed, in marble, the group of "L'Amour Captif," for the Government: the plaster-figure of which created great delight three years ago. Ducaju, of Antwerp, exhibits a life-size group, in plaster, of the triumph of Bodwognat, in conflict with his enemies: the event is taken from the history of his own country defending its independence against the legions of the Roman Empire. It is a very successful composition, full of learning and energy. F. Franek has a very pleasing statue of a Pifferari, which would make an admirable statuette, if reduced, and executed in the Parian material.

The apartments where the sculpture is exhibited are the lower vaulted rooms of the "Ancienne Cour;" in the space they offer for the due examination, it creates a painful contrast with our London exhibition, and although the light is sombre, the chiaroscuro of the statues is well developed, and they can be viewed on every side. The pictures are hung in the long gallery of the museum, upon temporary frame-work in front of the collection of ancient pictures, and they occupy also a portion of the library of the Dukes of Burgundy, as well as the Gallery of Natural History.

In the catalogue of the exhibition is included the colossal equestrian statue of Godfrey de Bouillon, executed in bronze, by the sculptor Simonis, and placed on an elevated pedestal in the centre of the Place Royale. It was uncovered with great ceremony in presence of the king, on the day of the opening of the exhibition. As a work of Art it will rank with any of the equestrian figures of the present day, and is said by the critics to be fully equal to the works of Marochetti.

The growing importance of the Fine Arts in Belgium, and the general conviction that its former glory therein is the most noble inheritance of a free people, has led to the desire that Brussels should possess an edifice of adequate consequence to display the works of its living artists. The desire has been responded to on the part of the Sovereign, and three years hence, when the exhibition will again occur in the capital, the hope is entertained that a locality worthy of the occasion will be found ready to give due value to the productions of Art by living artists.

THE FÊTES.

On Monday, September 25, the distribution of rewards to the artists who had distinguished themselves by the superior excellence of their exhibited works, took place in the *ci-devant* church of the Augustins, at eleven o'clock. Their Majesties, with the Duke of Brabant, the Count of Flanders, and the Princess Charlotte, arrived, and took their seats on an elevated platform arranged for the occasion. The officers of state, ministers, and other dignitaries were present, besides a great number of artists, and a company of nearly two thousand elegantly dressed persons of both sexes.

The business of the day was opened with a musical performance by the pupils of the "Conservatoire;" the reading of some reports and affairs of routine followed, and immediately afterwards the presentation took place of gold medals. The artists thus distinguished were MM. Dumont, architect; Hamman, Robert Fleury, Alex. Robert, Robie, Ed. Tschaggeny, Kindermans, Roelofs, Portals, Lauters, painters; Dumont, Jacquet, Bouré, sculptors; Verzwyl, engraver; Schubert, dessinateur.

The four following artists were nominated, by a decree, Chevaliers of the Order of Leopold:—Messrs. Fraikin, Mathieu, Hunin, and Achenbach. The first three artists were presented to his Majesty, and received the decoration of the order from his hands. The presentation of a great number of silver gilt medals to other distinguished artists next took place; and the ceremony was concluded by a second musical performance, amid the joyous acclamations of the assemblage of distinguished persons who were present.

The great artistic fête we have next to record, was held on the succeeding evening, in the newly finished edifice, destined to become a covered market in the city. The idea was formed of decorating this immense hall by the principal artists of Belgium for the occasion, and to give an entertainment that should surpass any similar event in the history of the Arts.

The artists have for some time past formed themselves into a kind of subscription club, called the "Cercle Artistique et Littéraire," and occupy a handsome suite of saloons in the new galleries of St. Hubert. The association comprises about three hundred of the most distinguished professors of Art, Science, and Literature in the country. M. Quetelet, the astronomer-royal, is the president.

It was among the members of this society, that the determination was made to decorate with their own works the new building, and convert a plain market house into a gorgeous Temple of the Fine Arts. Forty-four of the most eminent painters lent their ready aid, and worked with generous enthusiasm to produce the brilliant scene which was begun and completed in a fortnight, under the general direction of a young architect, M. Balat.

The interior of the building offers, as far as mere guessing may imagine, a superficies of about two-thirds of Westminster Hall, and is divided into aisles, by slender columns which support the roof; the side aisles support galleries, and these aisles, being of considerable breadth, afforded accommodation in the galleries to a great number of persons.

The members of the society of the "Cercle Artistique et Littéraire" were present to the number of 300; military officers, not quartered in the capital, subscribed for 240 tickets; artists, exhibitors, littérateurs, and persons distinguished in Science or the Arts, received invitations to the number of 500; tickets placed at the disposition of the Government for the members of the Agricultural Congress and various persons of distinction, 350; admissions sold, 4000;—total, 5390.

The tickets sold were first fixed at six francs, towards defraying the unavoidable great expenses, notwithstanding every artist gave his own labour, free of any charge. After the above number was issued, so many applications were received that

the committee was induced to increase the number by a further issue at twenty francs each, and when these were exhausted, the desire to be present became so great, that fifty francs were freely offered to any one who would concede an admission card.

The fact that between five and six thousand persons were assembled at the ball, will convey the best idea of the spacious building in which it was given. More than two hundred artists came expressly from other countries to be present. Among those from France were Messrs. E. Le Poittevin, Lapito, Justin Ouvrié, Remond, Lefevre, Robert Fleury, Maxime David, Achille Martinet, Dorey, Blouet, Sebron, and Ponsard; among the Dutch, Messrs. Waldorp, Bles, Verveer, Reikers, Bosboom, Mertz, Koekkoek, Van Hove fils, Pinneman, and Dubourg. The veteran Spontini, Rauch, and Schadow of Berlin, sent excuses regretting the unavoidable causes of their absence; and from England, D. Roberts, R.A., was prevented by being at the time on a visit to Scotland. Messrs. Louis and Charles Haghe were present, having made the journey expressly.

To describe the decorations of the interior would fall far short of any idea of the dazzling ensemble; it is not from this that justice could be rendered to the combination, all the leading features are proposed to be published on a large scale, which will record also the artistic performances that proved the unusual attraction of the Fête.

The throne was placed in the middle of the central aisle at the end, opposite the grand entrance reserved for the royal family. It was raised on a platform of some steps, covered with crimson cloth. The canopy and draperies were of crimson velvet with gold trimmings. At the opposite end an orchestra was erected; a stage lower than the great gallery which ran round the building. The general style of the decorations was an admixture of the Moorish and Byzantine ornament. On the pendant banners which were hung in front of this gallery, between each column, the names of the most celebrated painters of modern times were emblazoned, and great gratification was afforded on finding among them those of Reynolds, Lawrence and Wilkie. Round this gallery, at intervals, were placed twelve full-length portraits, larger than life, and in the intermediate spaces, a picture imitative of the subjects or manner of some distinguished painter of the ancient school, with a medallion over it, containing his portrait framed with garlands. The whole-length portraits were "Rubens," by M. Thomas; "Michael Angelo," by M. Van Eycken; "Terburg," by M. Mertz; "John Van Eyck," by Messrs. Dero-Becker, and Amoir; "Gerard, of Saint Trond," by M. Hamman; "Van Dyck," by M. Van Eckhout; "Duquesnoy," by M. Huart; "Rembrandt," by M. Robert Fleury; "Raffaello," by M. Hamman; "Velasquez," by M. Coulon; "Roland de Lattre," by Messrs. Seney-court and Schubert; "Titian," by M. Portaels. The medallions and accompanying subjects were arranged as follows:—"E. de Witte," by M. Hamman; "Interior of a Church," by M. Bosboom; "Claude Lorraine," by M. Hamman; "Landscape," by M. Lapito; "Pynacker," by M. Verboeckhoven; "Landscape," by M. Verveer; "Wouvermans," by M. Hamman; "Charge of Cavalry," by M. Le Poittevin; "Teniers," by M. Verboeckhoven; "Flemish Fête," by M. Madou; "Albert Cuyp," by M. Verboeckhoven; "Marine Subject," by M. Verveer; "Ruysdael," by M. Verboeckhoven fils; "Landscape," by M. Verveer; "Paul Potter," by M. Verboeckhoven; "Cattle," by the same; "Backhuysen," by M. Verboeckhoven; "Marine Subject," by M. Clays; "Vanderneer," by M. Robert; "Moonlight," by M. Tavernier; "Hobbima," by M. Voordecker; "Landscape," by M. Kindermans; "Ommeganck," by M. Eckhout; "Landscape with Animals," by M. Robbe; "De Hooghe," by M. Van Hove; "Interior," by the same. The three great compartments at the end, facing the throne, were occupied by "An Allegory of Agriculture," painted by Messrs. Billoin and Robie; the central one represented "Belgium rewarding her distinguished Sons," painted by Messrs. Van Eycken, Severdane, and De Greux. On the opposite side the Fine Arts was treated by Messrs. Van Maldeghem and J. and W. Le Roy. These three last-named were on a colossal scale.

Notwithstanding the rapidity with which such extensive canvases were covered, they exhibit a success truly remarkable, from having been mostly painted by artists accustomed to paint with high

finish on restricted spaces. They are a gift to the society of the "Cercle Artistique et Littéraire," who have had an offer of 30,000 francs for them, when the fêtes were ended; but they have determined to preserve them, probably with a view to their re-appearance on some future festival.

Such were the artistic works executed *à l'im-promptu*. The other decorations consisted of statues, armour, porcelain, garlands, intermingled with arabesques painted in vivid colours, illuminated by hundreds of lights: the rarest plants from the Botanic Gardens adorned fountains with jets-d'eau, vines rich with clustering fruit were transplanted into the avenues and corridors, and myriads of bouquets met the eye in every direction. Yet there was order in all this gathering of objects to delight the senses, which the supreme taste of the architects, Balat and Dumont, had conceived.

At ten o'clock, his Majesty, the Queen, and the royal children, were announced to have arrived, by the deafening shouts of the multitude outside. They were received, on entering the hall, by the Burgomaster, and *Echevins*, and a deputation of the members of the "Cercle," with the president, M. Quetelet, who welcomed his majesty in the following words:—

"Sire! Order and peace are the blessings of nations; they are also the principal source of the prosperity of the Arts and Literature. These blessings, Sire, we owe to your Majesty. While the nation expresses its gratitude, the artists and men of letters desire to express the same sentiments, and I am both happy and proud that it has devolved on me to offer them to your Majesty. Vive le Roi!"

The whole assembly joined in the same enthusiastic sentence, the hall rang with the loyal acclamations, and his Majesty's countenance was sensibly affected at the welcome reception from the vast audience.

M. Quetelet then presented to her Majesty the "bouquet de bal" which had obtained the gold medal, in the competition of floral prizes, and addressed the queen:—"Madame! flowers are the first adornment of fêtes, they belong to the Arts as well as to Science, a competition of bouquets was imperative to celebrate an artistic fête. Deign, Madame, to accept the *bouquet couronné*, with the sincere homage of our devoted loyalty."

Their Majesties and the royal family then advanced to the throne; and took their seats on the raised platform, the ambassadors, ministers, civic dignitaries, and the deputation of artists placed themselves on each side; and behind the seats occupied by the royal family, were the ladies of the court and the great officers of the household.

The ball then commenced amidst the most brilliant scene that can be imagined of more than five thousand persons. The ladies, dressed in the most recherché elegance of attire, blazing with diamonds and jewels; the military officers, themselves a regiment, in splendid uniforms, covered with lace and orders; the ambassadors and civic dignities, in court costume, formed a phalanx of gorgeous gaiety seldom equalled.

In the course of the evening, their Majesties promenade through the whole of the upper galleries to view the paintings, which formed the distinguishing decoration of the fête. M. Verboeckhoven had the honour of explaining to their Majesties the several subjects; and the king congratulated the various artists, who were presented to him, in the most flattering language.

The royal family did not retire until an hour after midnight, and the ball was continued for some hours after, until advancing day and the fatigue of enjoyment warned the company to seek the repose of home.

His Majesty expressed a desire to receive a deputation of the "Cercle" to thank them for the pleasure he had received at the festival of the ball on the Tuesday. On the Sunday following, M. Quetelet, the president, with Messrs. Madou, E. Verboeckhoven, Balat and Jules Daguille, accompanied by M. Lapito, as representative of the French artists, and M. Van Hove for those of Holland, were presented to his Majesty, who received them with the most marked attention. His Majesty said that he had seen, with the highest pleasure, the cordial re-union of the artists of the capital with those in other parts of the kingdom; and that the brilliant success which had attended their labours in so short a period was a certain guarantee of future prosperity. His Majesty promised his cordial aid in every undertaking of the "Cercle"

for the interest of the Arts and the honour of the country.

The confluence of strangers to the capital, and the desire of viewing the decorated hall, were so great, that the society determined to give three concerts before it was dismantled. The last of these was honoured by the presence of their Majesties and the Court, and a concert of one hundred and twenty musicians brought again the same crowd of visitors that was present at the ball. After her Majesty had taken her seat, the king remained on the platform for a considerable time in conversation with M. Quetelet, and again expressed unbounded delight at the magnificent arrangements for the fêtes.

These and many other popular spectacles are calculated to have caused an influx of 80,000 visitors to the capital, and all the confusion and embarrassment consequent upon it. 10,000 persons arrived in a single day at the station du Nord; and the Continental regulation was enforced to regulate the passengers, of forming the "Queue," as in admission to theatres. But the most admirable order was preserved, and not a single accident occurred.

It may be interesting to learn, that notwithstanding the great and unavoidable expenses incurred by the "Cercle," which amounted to 40,000 francs, although so many persons contributed their aid without recompense, the sums received for tickets on the occasion of the ball and concert have amounted to 7000 francs beyond the expenditure, which sum has been generously handed over to the public authorities for distribution among the hospitals and poor of the city.

The exhibition of pictures will be held in Antwerp next year, and the impulse given on the present occasion to the Arts will not be lost sight of in this rich commercial city. The rival school of Brussels is likely to find an equal rivalry of celebration in festivity next year.

EVE AT THE FOUNTAIN.

FROM THE STATUE BY E. H. BAILY, R. A.

No example of our school of sculpture has attained a wider range of popularity, or has merited a higher claim to what it enjoys, than this exquisitely beautiful figure, in which the purity and chastity of the sculptor's style is pre-eminently manifested. In the year 1823 the governors of the British Institution, having offered a premium of one hundred guineas for the best specimen of native sculpture, awarded the premium to Mr. Baily for the work here engraved. It was subsequently purchased, by subscription of his townsmen, for six hundred guineas, and placed in the Literary Institution of Bristol, where it now stands a splendid memorial of the artist's genius and of the estimation in which it is held by his fellow-townsmen. Bristol, in this respect, has made some amends for its neglect of others whose talents have conferred lustre on their country, but who have lived and died unrecognised where those talents shone the brightest.

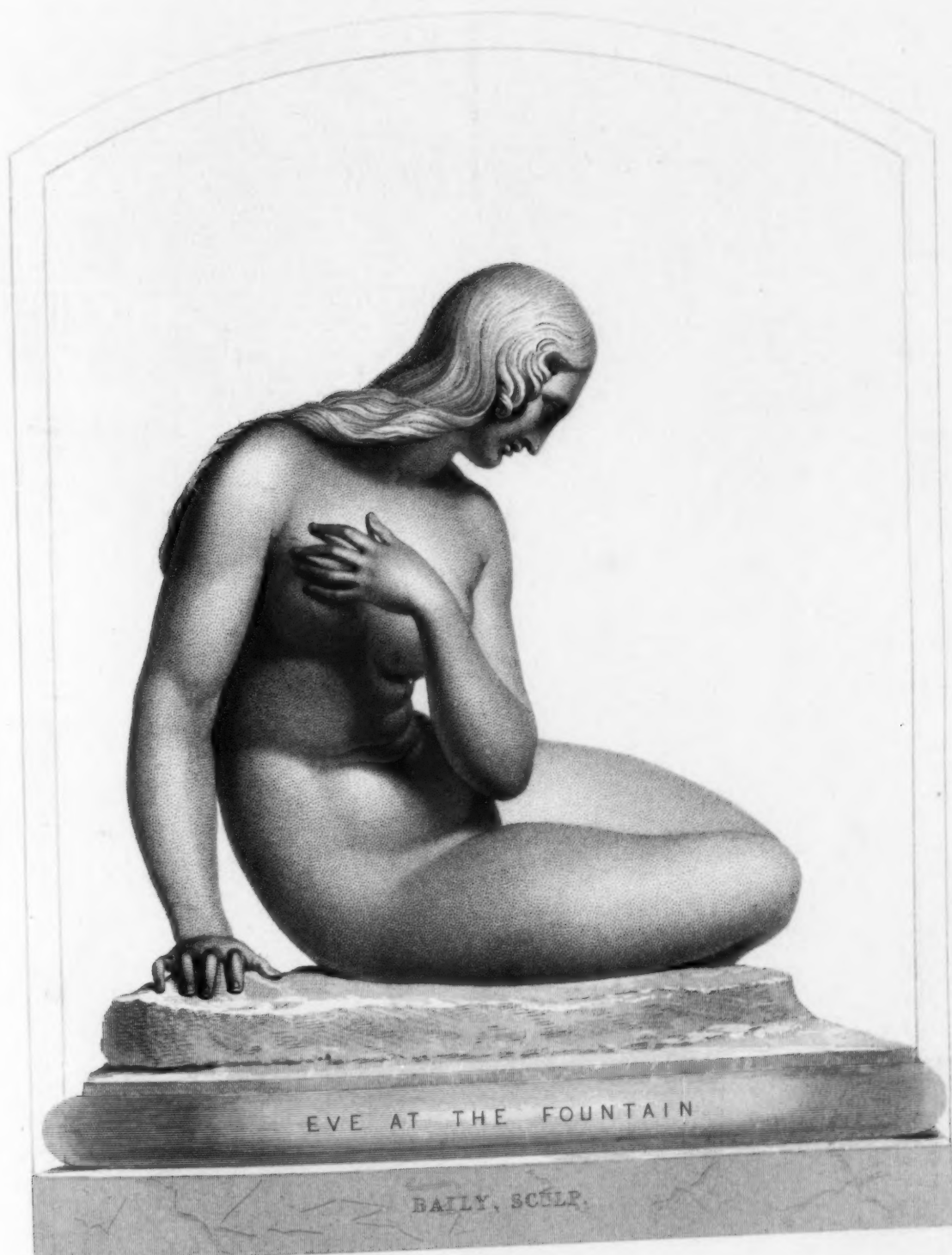
We have before had occasion to speak in high terms of admiration when referring to other emanations from Mr. Baily's chisel; but had he never produced any work except his "Eve," this would alone have placed him in the first position among British sculptors. There is a charm about it, an expression of loveliness innocent of its power to captivate, which tells at once upon the beholder; realising in its fullest sense that—

"Beauty, which, whether waking or asleep,
Shot forth peculiar graces."

The passage from Milton, of which this statue may be considered the illustration, is that wherein the poet describes Eve as viewing her own reflection in the stream:—

"As I bent down to look, just opposite,
A shape within the wat'ry gleam appear'd
Bending to look on me."

It may not be out of place to remark here, that the contemplation of such sculptures as this, and many others we could name, make us regret that we have no room in our National Gallery for the exhibition of works in this department of Art. A sculpture-gallery would find as many admirers as a picture-gallery, and no national collection of Art can be deemed complete without it. We hope that in any contemplated alteration in the present edifice, or should another be substituted for it, this hint will not be lost sight of, and that some means may be adopted to furnish it if constructed.



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ORIGINAL DESIGNS
FOR MANUFACTURERS.

ONE of the greatest difficulties with which the designer has to contend, is the moulding of his ideas

or with the least chance of his executive skill being lost by the absence of practical knowledge on the part of the designer. It is this apparent ignorance of the process of manufacture that compels us sometimes to reject designs which, though beautiful in themselves, we are persuaded cannot be successfully carried out when placed in the hands of the workman. We know full well that an intimate acquaintance with the minute details of the manufactory is not to be expected from the artist; yet he should have so much as will allow him to adapt his models to the means of the mechanic, that the ingenuity of the latter may have ample scope for display without the trial of his patience in overcoming obstacles almost insuperable. It is absolutely indispensable that each should understand the other to bring their united labours to a satisfactory result. It might be thought, perhaps, that these remarks are unnecessary, inasmuch as no manufacturer would undertake to execute what he at first sight may see is hardly to be accomplished; but our object in making them is chiefly for the purpose of calling the attention of the designer to the subject, as one of infinite importance to him.

The appended design for a GAS-BRACKET, by B. SMITH (101, Stanhope Street, Mornington Crescent), is by no means open to the objections we have urged, being at once exceedingly elegant in conception and capable of facile execution. A female figure, winged, and with her head encircled with a wreath of ivy, is seated in an attitude of repose; the drapery is disposed with considerable grace; and the gas-tube, rising from between the wings and surmounted by the flower of the convolvulus (a favourite plant, by the way, with our designers), is tastefully curved. The ornament of the base is bold and effective, and should be carved in a light-coloured wood, such as maple or satin-wood, while the figure must be of porcelain; the whole would then form an elegant decorative object.

DESIGN FOR A KNIFE-HANDLE. By—LEIGHTON.

This is a very beautiful design in the Italian style of decoration; the only fault we can find with it being that it possesses perhaps too much elaboration; or, in other words, there is too

(13, New Ormond Street). This design, introduced below, though it assumes nothing on the score of originality, is an elegant adaptation of scroll-work, showing in its lines and curves a thorough



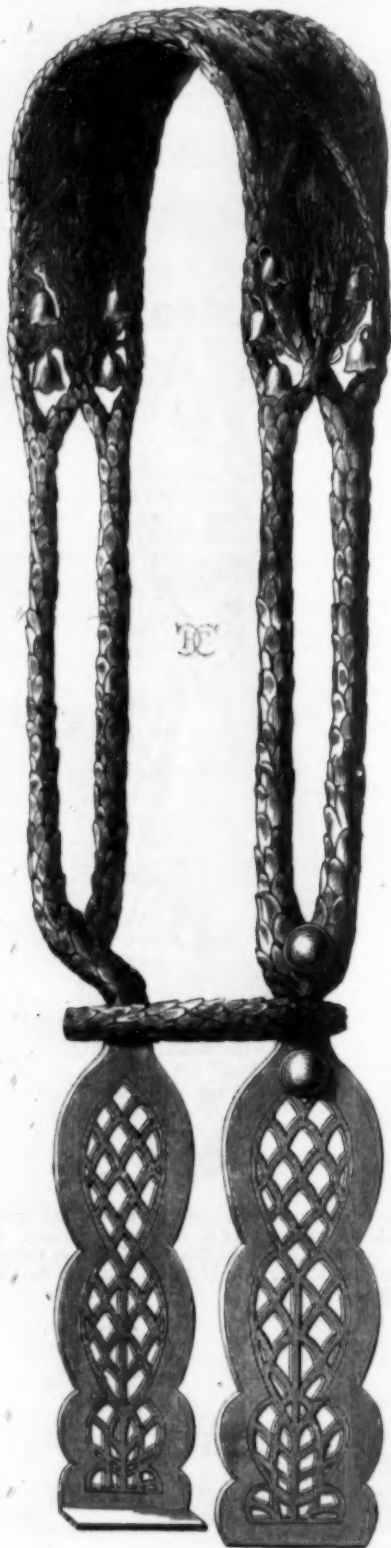
acquaintance with the principles in which these should be made use of to the best advantage. It was one of the few of this description of objects submitted at the late Exhibition of the Society of Arts.

into such a form as will enable the manufacturer to produce the required object in the easiest way,

much ornament to tell effectively in the execution. DESIGN FOR A FENDER. By H. FITZ-COOK



DESIGN FOR ASPARAGUS TONGS. By H. FITZ-COOK (13, New Ormond Street). In order to produce complete harmony in the construction of any object, it is essential that each portion should so far correspond with the others as to convey entire unity of idea; a departure from this rule will inevitably destroy whatever beauty may be apparent in the component parts. It has been frequently observed that the graceful forms of the vegetable kingdom supply the best models for the designer; and a careful and attentive study of these forms in all their infinite variety, if closely followed out, will furnish him with the most suitable



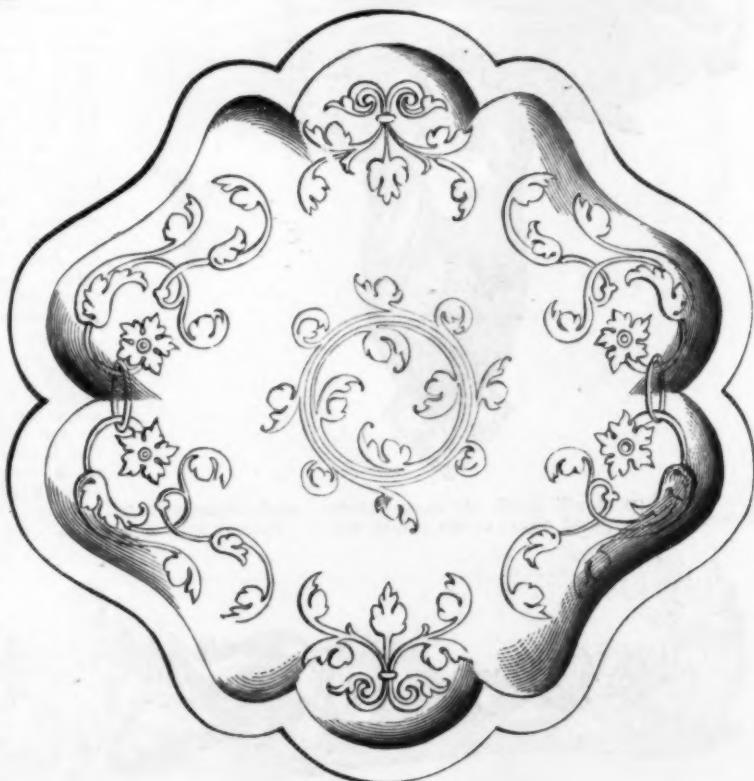
materials for his purpose, as well as instruct him in those particulars to which we have referred. We have an excellent example of the lesson here inculcated, in the design before us, wherein every detail of the object is taken from some portion of the Asparagus plant, constituting an harmonious and really elegant combination. The nippers, in the lower part of the tongs, are flat, and perforated in imitation of the roots of the Asparagus, which are very peculiar and more than ordinarily regular in their ramifications. The handle is formed of the stem and foliage, among which appear the small bell-like flowers, accurately copied from Nature: these add much to the gracefulness of the composition, and, at the same time, give variety and relief to the mass. The rivets, it will be observed, are of circular form, in order that they may represent the red berries of the Asparagus; and that the adaptation may be made evident, it is recommended that these be executed in red coral, thus producing an agreeable contrast with the silver, of which the tongs are made.

The two other designs on this page are by W. H. ROGERS (10, Carlisle Street, Soho). That of the DRAWING-ROOM CHAIR is an attempt to adapt the Italian style, prevailing in the sixteenth century, to the taste and necessities of the nineteenth, especially with regard to the lightness of construction unknown at the former period, but indispensable in modern manufactures, as assimilating more to the usual character of the different articles with which our houses are furnished. Although a taste for antique cabinet-work exists to a certain extent, the productions of our forefathers, or the imitations of them, are required less for use than for ornament.

The design for the TEA-TRAY is also an adaptation of the Italian style. The decorative portion is light and graceful, and there is novelty in the form; but we think the octagon shape would prove to be somewhat inconvenient in the hands of the domestic. The Tea-tray is an article of every-day use which, perhaps, more than any other, has been improved by the advances made in Ornamental Design. A vast number of those which we are now accustomed to see in the windows of our shops, are, in reality, beautiful works of



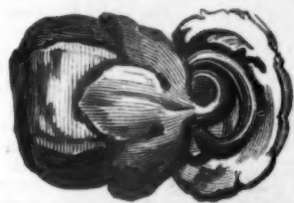
Art; elegant in design, and decorated in a manner which may justly be deemed artistic.



DESIGNS FOR DOOR-FURNITURE. By S. BEN-DIXEN (8, Percy Street, Bedford Square). The internal decorations of modern residences form as strange contrasts to those of centuries past, as do the exterior appearances of the edifices themselves.



The rich tapestries, and carved wainscotings, and emblazoned panels which ornamented the dwellings of our forefathers, poor as well as rich, have given place to gaily-coloured papers, and plaster-mould-



ings, and gilded decorations. The men of past generations built and adorned for those who were to come after them; we, in most cases, only for

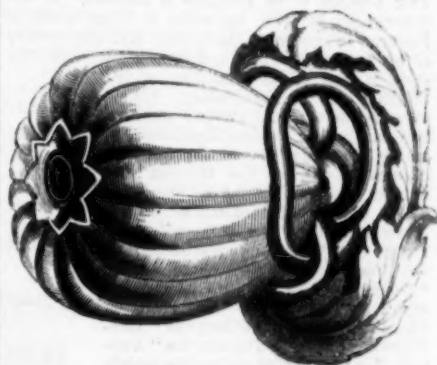
ourselves: the good of this kind they did, lived after them; that we do, perishes with us—too often before us. Yet, what we have lost in grandeur and magnificence, and the power to abide the wear and tear of successive ages, we have gained in comfort and elegant refinement; but whether the change, viewed as a matter of pure artistic taste only, be for the better or otherwise, it is neither our inclination nor our purpose to inquire: we have here only to do with things as they are. These remarks have been suggested by the recollection of some antique manufactures we have occasionally seen, of objects similar to those here engraved, but of gigantic size and exquisitely produced in metal. The workers in brass and iron of Venice and the Low Countries, were celebrated for their skill in this branch of manufacturing Art, of which, even now, there are abundant remains to testify.

The first four designs on this page are for door-furniture, and are well adapted to the prevailing fashion in the decoration of apartments. The artist here is indebted to Nature for his original idea, and has selected for his purpose the Poppy in its various stages of growth and decay. The first design, which is for the FINGER PLATE, exhibits the leaves and flowers of the plant under different aspects, the upper portion showing the full-blown flower, and the lower the flower only partially open: in the centre is a Cupid lying asleep on a mass of leaves, apparently overtaken by their narcotic influence. The border at the two ends is composed of the serrated edges of the leaves. The second design is for the BOLT-HANDLE: it is formed of the bud of the plant. The LOCK-HANDLE is suggested by the seed-pod, combined with the stalk and leaves; and the fourth engraving, for the ESCUTCHEON over the key-hole, exhibits a bud about to expand, but in a pendent position. These designs should, of course, be executed in papier-mâché or porcelain, to admit of the introduction of colour; if in the latter material, the Cupid might be raised or embossed, and the flowers painted on the flat, with the edges gilded.

Trifling as such objects may appear to many, they are of sufficient importance to be worthy of studious attention both by the designer and the manufacturer; and forasmuch as in house decoration of the present period, few opportunities are afforded for the display of ornamental taste, beyond what are given to the house-painter and the paper-hanger, it is essential that those opportunities should be turned to the best account, if only on the principle, that "what is worth doing at all, is worth doing well." Taste, and ingenuity, and excellence of execution, are made apparent in matters of small moment as well as in those of high consideration; and the young designer should never lose sight of the fact, that in the perfect production of the former he imparts to them a value they would not otherwise possess; and is, at the same time, perhaps, laying the foundation for his future fame and honour, when his matured talents shall be exercised on subjects of loftier aim. There can be no doubt that sufficient encouragement is now afforded by the requirements of the age to induce parties in our own country to devote themselves to this object with energy and perseverance; so much so, indeed, as to exalt design to the rank of a profession, and "to emulate the position to which study, combined with talent, has succeeded in elevating the industrial artists of the Continent." Nature has endowed our fellow-countrymen with abilities equal to those of any foreigners, and with resources for their application beyond what are possessed by any other portion of the globe; it is, therefore, our own fault if we do not use both to the

promotion of our interests, individually and collectively.

DESIGN FOR A CURTAIN-BAND. By H. FITZ-



COOK.—This forms the last illustration in the page, and is fitly associated with the others as an object of chamber decoration. The major portion of the ornament consists of Oak-leaves, with which, in the upper part, the leaves of the Ivy are entwined;



the acorn and ivy-berries are likewise introduced to afford variety in the combinations: branches of the latter plant form the connecting links between the extremities. The entire design is light and elegant, and well worth the attention of the manufacturer, who would find it very easy to produce.



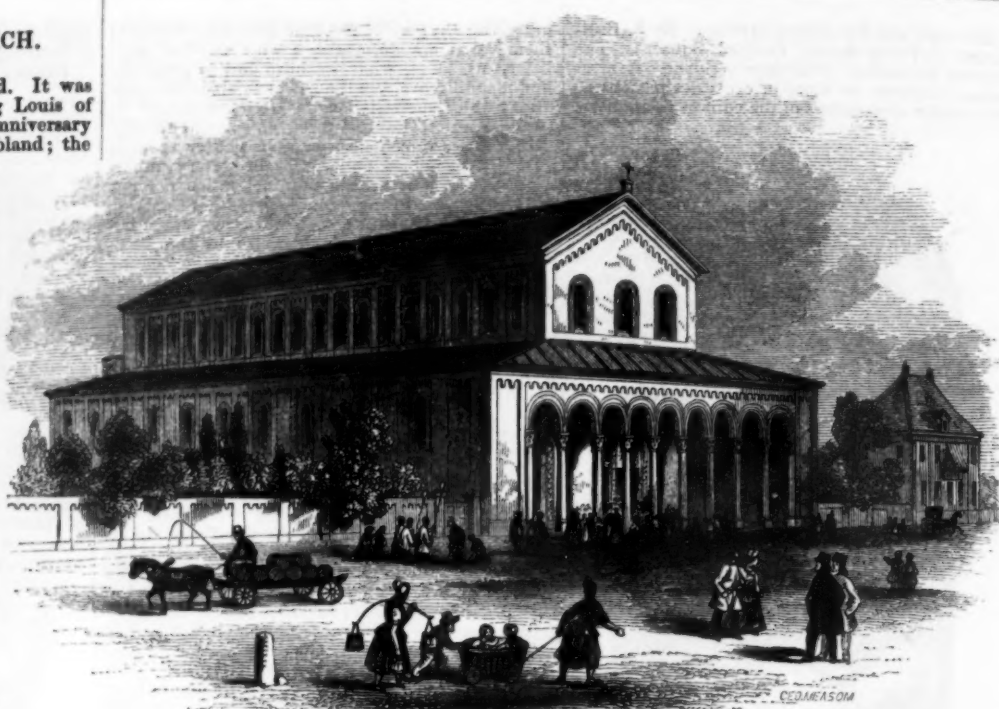
THE BASILICA AT MUNICH.

THE Basilica of St. Boniface is finished. It was commenced in 1835, by order of King Louis of Bavaria, to celebrate the twenty-fifth anniversary of his marriage. The architect is Ziebland; the style is that of the Basilicas of the fourth to the twelfth century. On reviewing the works of modern architecture in Munich, we find repetitions, or rather reproductions, of the different classical styles of the Grecian and Roman Art, and of the middle ages. There are the "Ruhmeshalle" in the Doric style; the "Glyptotheca" in the Ionic; the "Ausstellungsgebäude" in the Corinthian style; there is the "Seigesthor" in the Roman Imperial style; there are the "Allerheiligen Capelle" in the Byzantine; the "Ludwigskirche" in the Italian; the "Aukirche" in the German style of the middle ages; there are the "Neue Königsbau" in the Italian palace-style of the fourteenth; the "Pinacotheca" of the fifteenth; the "Saalbau" of the sixteenth centuries, &c. &c. The Roman Christian style was destined for the Basilica. If you ask—"Why were different styles of each, and not of the present, time chosen?" The answer is—"Because we want a style of our own." The tastelessness and absurd prodigality of the architecture of the past century, have consumed all the productive powers, so that the artistical imagination, totally bankrupt, was forced to borrow on credit new sums from rich houses. And indeed, if it be possible to create a new style of architecture, the road taken seems the best of all; and the Fine Arts ought to be greatly indebted to their royal protector, who has prescribed not only a theoretical, but also a practical, study of the best ancient works.

Ziebland was engaged in 1825 to project the plan of the Basilica, but before this, he was commissioned to visit all the principal Basilicas in Sicily, Naples (Pompeii), Rome, Ravenna, &c., and in Germany, in order to determine the original and common character of their style. Ziebland was occupied ten years in studying and designing, before he laid the first stone; but now he has erected a building so studied, so harmonious in all its parts, that it is difficult to name any thing of like perfection in modern architecture in Germany.

The exterior of this church without a tower, shows the form of a house, eighty feet high, the centre of which is more lofty than the two sides. The upper part has three windows in front, and nine on each side, and a portico with three doorways in front. This portico, the eight columns of which bear nine arches, is the only ornament of the exterior, if you except the lesines and the little arches below the cornice. The whole building is of red brick-work; but the columns are of sand-stone, the capitals and bases of white marble. The design of the capitals is new, but in harmony with the later Corinthian forms of the fifth and sixth centuries. In unison with the style of the above period, and with the character of the German Basilicas, is the arrangement of the arcades above the columns; and hence we find this system pursued throughout, although the architect surely knows, that the pure style demands architraves above the columns. Four large steps lead up to the portico, and three doorways into the church, the middle of which is semicircular, while the others are rectangular. The principal doorway is adorned with two marble statues of the Apostles Peter and Paul, by Schönlaub, both well composed draped figures, standing on short and thick columns, below which two baldachins bear the semicircular arch of the doorway; producing, however, a very bad effect, and perhaps the only part of the whole work which can be censured. The doors are of oak, and decorated with the sculptured figures of the patriarchs and prophets.

In opposition to the very simple exterior, the interior of the church is magnificent and splendid. The full length is 300 feet, the breadth 120, the height 80 feet. The whole interior is divided into five naves by sixty-four columns of grizzled marble, with capitals and bases of white marble, united by arcades; there is no transept; the pavement is



ornamented by well-composed mosaic; the ceiling is not vaulted, and the rafters are visible; but all the wood and iron are decorated, painted, and gilt, and the roof itself, covered with golden stars on an

azure ground, appears as the open firmament. All the walls, from top to bottom, are covered with paintings and ornaments, and yet the effect of the whole edifice conveys tranquillity and grandeur.



The principal choir is elevated, so that you approach the altar by twelve large steps. The view of the absis from the centre of the church is truly beautiful. Behind the Triumphal Arch, which is decorated with the colossal figures of the four Evangelists, and the symbolical signs of our Saviour and the twelve Apostles, you see the absis with a splendid representation of the heavens, in which is shown our Saviour, surrounded by a choir of angels, in the act of dispensing his blessing; and kneeling before him are the holy Virgin Mary and Saint John; while below him are numerous German saints. All these figures are designed and painted in fresco, by H. Hess, in a

very noble style, severe in their forms and motions, but full of mind and expression.

The walls of the middle nave are also painted in fresco by H. Hess and his companions and scholars. The higher series between the windows represents the history of the propagation of Christianity in Germany by different saints. Perhaps, regarding the destination of the church as a cloister-church, the painter has chosen the subject of his representations from the holy legends, and not from history itself. Now, as it is doubtful whether the monks will ever get possession of the convent, as it unquestionably is that their order is not for the present time, the above-named legends remain a monument of a pious, but short, ecclesiastical dream. Besides, the paintings are placed so high, and being between the windows, so difficult to be seen, that nobody can ascertain their subjects without a description.

Between the upper windows and the arcades of the middle nave you see another series of frescoes, some larger than the former and some smaller, surrounded by coloured and gilt arabesques and architectural ornaments, with a series of portraits of the Popes between the arcades. The life of St. Boniface is represented in twelve large and ten small paintings; the latter in chiaroscuro.

The upper series, executed by pupils of H. Hess, is painted on gold-ground; but the lower pictures have a natural background of landscape or architecture. The character of these compositions is principally simple and grave, but not without natural and dramatic effect. In regard to colouring and execution, the pictures are quite suited to their destination, to be—not a gallery, but—an architectural ornament; a completion of the idea of the building; and, consequently, are light in colour and modest in relieve. This manner of execution—one of the essential points of difference between the German and other modern schools—is often considered an imperfection, while it really is the production of design. Besides, you can see here the best executed frescoes, at least, different faces and figures, by Schraudolph, which have not been surpassed by any other work of this kind.

There are, moreover, two altar-pieces in fresco at the end of two lateral naves; the former of which, painted by Müller, represents the martyrdom of St. Stephen, as the first confessor of Christianity; the second, painted by H. Hess, shows the Virgin Mary sitting on a throne, with the holy Child, and surrounded by the eight holy patrons of the living princes and princesses of the royal house. The organ is in the west end, opposite the choir; the pulpit is moveable, and being usually placed near the wall of the northern lateral nave, is moved on a railway between the columns of the middle nave.

The cloister is annexed to the east side of the church, and united with it by a short corridor. The only interesting room of the cloister is the Refectory, ornamented with a large fresco, the Last Supper, painted by H. Hess. It is executed in a different manner from that of the church, and is very deep in colouring, in accordance with the closed and dark room it is destined to decorate.

F.

ON THE APPLICATIONS OF SCIENCE TO THE FINE AND USEFUL ARTS.

MIRRORS.—DRAYTON'S PATENT PROCESS OF SILVERING GLASS.

THE history of the manufacture of mirrors connects itself in a remarkable manner with that of the progress of civilisation. In the migratory tribes of the earliest ages of the world, the mirror found no place. The poems of antiquity represent the deities—the nymphs, which were the idealisations of some unseen powers, to whom the mysterious operations exhibited in natural phenomena were committed, and the more humble shepherdesses, as contemplating themselves, like our own Baily's beautiful "Eve," in the pellucid fountains. Even in Holy Writ, the brassen-laver or washing-basin, we learn to have been employed as mirrors by the Egyptian and Israelitish women. The passion for ornament, if not strictly natural, is one which readily springs from the feeling of admiration which rises in every breast when surveying the beautiful in nature. Hence the desire to ornament the person with the flowers of the field, elegant in form and

harmonious in their arrangement of colour; or with the crystalline gems which refract the sunlight in greater beauty than its first diffusion; springs directly from one of the very elements which impels man onward in the search of intelligence, against the banded indolence of ignorance and sensuality.

It is not our purpose to trace the history of the mirror, which has now in every civilised corner of the globe its place as a necessity rather than a luxury of life. But, at the same time, we must devote a brief space to some consideration of the varieties which have at different periods been employed.

It is quite certain the earliest mirrors were made of metal, and since it appears that copper is of higher antiquity than iron, the polished surface of that metal was in all probability the earliest artificial reflecting body employed by man. The Athenians manufactured silver mirrors; and from the circumstance that some ancient plates of metal silvered on one side only have been found, it is conjectured that the mirrors of the Greeks were made of either copper or iron, silvered by some process they were acquainted with.

At a comparatively early period, the processes of polishing metallic surfaces must have been well known. The feat of Archimedes, as reported, of burning the enemies' fleet, by the reflected rays of the sun, proves an amount of knowledge of the physical powers of the solar rays, beyond what the general state of the sciences of observation would lead us to believe existed; and establishes the fact, that a surface absolutely free from stria was at that time produced.

Some ancient mirrors were analysed by Count Caylus, and found to be of mixed metal. They consisted generally of copper, antimony, and lead; and an Etruscan mirror, analysed by Mr. Francis, gave eight parts of copper, three of tin, and one of lead. Klaproth reports the analysis of another, which consisted of sixty-two per cent. of copper, thirty-two of tin, and six of lead.

Whatever may have been the kind of metal employed by the ancients, whether pure silver, a white metal produced by alloying, or a silvered surface only, we learn that in the halls of luxury the mirrors were of large size, so that a person was reflected at full length. Polished panels of stone appear also to have served the same purpose.

Glass mirrors were manufactured before the time of Pliny, who describes those made at Sidon, but they appear to have been generally coloured black, in imitation of obsidian. Bishop Watson ("Chemical Essays") states, that he finds that the Romans knew how to make a paste of gold and quicksilver, and to beat gold into thin leaves, and apply it to either wood or metal. The same authority quotes the younger Pliny, in which it is stated, that the application of gold to the back part of a speculum renders the image more defined.

Numerous authors might be quoted, did our space permit showing that the Romans possessed the art of gilding and silvering glass. One of their processes appears to have been to pour melted tin over the glass plate, and even up to the fourteenth century, this plan continued in use.

Baptista Porta, who paid much attention to the use of glass for optical purposes, tells us in his book on Natural Magic, that looking-glasses were then (in the sixteenth century), silvered by tin foil when silvered, being drawn gently over the glass. Hoffman, however, in 1719, speaks of a mixture of one part of tin with three of quicksilver, which had long been employed for applying to the backs of looking-glasses. The Venetians, in whose hands the manufacture of glass remained for a considerable period, and who effected many improvements in this beautiful material, were, however, according to Hoffman, in the habit of pouring the quicksilver upon the tin foil placed on the back surface of the glass.

Another process, adopted at a comparatively early period, is one which is still employed in the manufacture of glass buttons. The glass being brought up to a certain heat, melted lead was poured upon it, and thus an actual combination effected. This is said to have been the process evidently adopted in the manufacture of a mirror, which tradition reports to have belonged to the poet Virgil, some fragments of which are preserved in the museum of the Grand Duke of Tuscany. Glass globes are manufactured at Nuremberg by blowing with a pipe into a hot glass bubble a melted metallic mixture, combined with a little resin and

salts of tartar. By swinging the globe around, every part is covered with white metal, and has a fine reflecting surface. When cold these globes are cut up to form small convex mirrors. Baptista Porta describes a similar process to this, as known in his time. It is therefore evident that the process for making looking-glasses, by the use of an amalgam of tin and mercury, or some other metals, has not received any great improvement during the last two centuries. In the ART-JOURNAL of last month we gave a short notice of the plate-glass manufactory in this country. With the improvements in the processes by which large plates were cast, of course mirrors of a larger and more magnificent description became in request.

In 1634 the French had glass-houses for the manufacture of plate-glass for mirrors; and in 1665 De Noyer received from the Government a patent, and an advance of 12,000 livres for four years, on condition of his procuring workmen from Venice. In 1694, plates of glass were cast at Paris by one Abraham Thevart, which "astonished every artist who saw them;" they do not appear to have manufactured any larger than sixty inches in length and forty in breadth; they are now commonly made upwards of twenty feet in height and ten in width. The expense incurred, however, in producing such large plates is very great. In the first place, the furnace costs between three and four thousand pounds. The melting pots contain about two hundred weight of metal, and, as sometimes happens, if one of them bursts in the furnace the loss of the fused glass and time is not less than 250*l*.

We must now examine the processes, and describe the manipulation, by which mirrors are at present made. The metallic mirror is now but rarely employed except for optical purposes. Their manufacture has, however, been greatly improved, particularly for astronomical specula, by one who, rising above the aristocracy of rank to which he was born, has devoted his wealth and his high intellectual attainments to the nobler purposes of science, and who has thus placed himself in the front ranks of that aristocracy of intelligence, which may be regarded as exhibiting the highest purposes and the most exalted aims of humanity. To the Earl of Rosse modern science is deeply indebted, and it is pleasing to learn that the representative body of scientific Britain is about to acknowledge his claims, by placing him in the presidency about to be vacated by the excellent and accomplished Marquis of Northampton.

Speculum metal is essentially a compound of copper and tin, to which frequently some arsenic is added to give whiteness, and silver to produce brilliancy in the reflecting surface.

Lord Rosse employed in the manufacture of his great speculum, the following composition. Omitting the arsenic and the brass usually introduced, copper and tin are united in atomic proportions, one atom of tin to four atoms of copper, or by weight, 58.9 to 126.4. The great improvement consisted however in the mode of casting, and the application of very ingenious machinery for polishing and preserving the geometric form of this kind of concave mirror.

Glass mirrors, which are now employed to such an extent that they may be regarded as indispensable ornaments in large and elegantly furnished rooms, are more immediately connected with the object of this paper.

All the best kind of looking-glasses are made with plate-glass, the other varieties of glass seldom being sufficiently free from stria to give a reflection without distortion. The *silvering*, as it is called, of plane mirrors consists in applying a layer of tin-foil, alloyed with mercury, to the posterior surface of the glass. There are two alloys of mercury and tin, the one being fluid and the other solid; it is this last which coats the back of the glass. The process, to describe it briefly, is as follows: Tables upon which the glass is placed are made of marble or freestone; they are truly levelled, and have a rising ledge through which runs a groove with an opening at one of the corners. By means of hand-screws fixed below, these tables can be inclined at any required angle. The table being placed perfectly horizontal, the *tinner* carefully cleans it, and then spreads over the surface a sheet of tin-foil, which he brushes into close contact, and smooths with the utmost caution. This being done, he pours over it a small quantity of quicksilver, and spreads it with a roll of woollen until a perfect amalgamation is effected over the whole surface of the tin. More mercury is then poured

over the table, until it is about the eighth of an inch in thickness. The surface of this amalgam is freed from any oxide or other impurities, and when it gives a brilliant reflection, the plate of glass, previously cleaned, is placed upon it in such a manner that no air-bubbles are formed. When the glass is accurately adjusted upon the mercurial amalgam, the table is slightly elevated on one side, that the fluid portion may run off. After a few minutes the whole is covered with a blanket, and heavy weights being put upon it, the table is still further inclined, and it is left in this state for twenty-four hours. After this the plate is removed from the stone table to a wooden one, sloped like a reading-desk, and the angle is rendered daily more acute, to enable the whole of the fluid amalgam to drain off. From twenty days to a month is required to complete this process. The adhesion between the solid amalgam and the glass depends entirely upon the absence of air between them, and from the close contact thus produced, the exercise of cohesive force.

For silvering concave or convex surfaces, moulds are formed of plaster of Paris, and these moulds are properly covered with tinfoil. The concave glass being filled with mercury its mould is fitted into it; and the convex one is placed into its mould which is filled with mercury in a similar manner. Uniform pressure is applied to ensure the close contact of the glass and amalgam over every part, and the fluid amalgam drained off as in the case of plane mirrors.

For silvering the inside of glass globes, an amalgam of tin, lead, bismuth and mercury, is formed, and being slightly warmed it is poured into the globe, and, by turning it round, every part becomes coated. This is not, however, very adhesive.

Such are the methods employed in producing looking-glasses, which it will be seen is but very little different from those which were used by the Romans. The superiority of the modern mirrors depending more upon the perfection to which the manufacture of plate-glass has been brought than to any improvement in the process of giving them their reflecting surface. Looking-glass manufacturers are not unfrequently the subjects of paralysis, from the continual absorption of mercury through the skin, and also the inhalation thereof; as at all temperatures above the freezing point of water this metal is constantly volatilising.

Within a few years a process has been discovered and patented by Mr. Drayton, which is in every respect different from any which had previously been employed, and as it involves some beautiful scientific phenomena, it particularly claims our attention. By the plan pursued, the glass is actually coated with silver, instead of mercury, and the silver can be applied to surfaces of almost any shape, with as much ease as to a plane surface.

As it is our object in these papers to show, whenever we can, the value of recording every experimental fact, however remote it may appear from any probable useful application, we must allude to a few scientific phenomena which bear essentially on a correct understanding of the rationale of Mr. Drayton's very beautiful process. We must premise that it consists in precipitating silver from its solutions by the action of organic compounds. It has long been known that any organic body being present, the solution of nitrate of silver is liable, even in the dark, to decomposition, which takes place under the influence of light with great rapidity. If, for instance, a little mucilage of gum arabic or isinglass dissolved is put into a solution of an argentine salt; silver, in a state of fine division, is soon separated by the action of sunshine, and under certain circumstances a film of metallic silver is formed upon the vessel containing it. If a piece of charcoal is put into a moderately strong solution of nitrate of silver, it becomes, after a little time, covered with beautiful crystals of metallic silver; a similar effect is indeed produced by the presence of carbon in any of its forms of combination. If we moisten some carbonate of magnesia or of lime with a silver solution, the metal is revived in a similar manner. This was at one time thought to be due entirely to the influence of light, but Count Rumford showed, that, even in the dark, a slight elevation of temperature was sufficient to produce the result. In all probability, in either case, we have the development of some of those secret actinic forces on which chemical affinity depends, and these are directly concerned in producing the effect.

Mrs. Fulham was the first to show the peculiar power of hydrogen in reviving gold and silver from

their solutions; and she employed this gas in a very ingenious manner for gilding and silvering ribbons and silk. Taking a solution of either of these metals, and with it drawing any design upon the silk, all that is necessary to revive the silver or gold, is to allow a stream of hydrogen gas to flow over it, or place the article in a vessel which has been previously filled with it. The same effect may be produced by the ordinary coal-gas, but owing to the presence of impurities the revived metal can seldom be obtained free from tarnish.

We have long been in possession of this amount of knowledge. Carbon and hydrogen, either separately or together, have the power of taking oxygen from the gold and silver salts, and consequently of reproducing the pure metal in either a pulverulent state, or as a film of metal. Mr. Drayton's discovery consists in applying the essential oils of cassia and cloves (compounds of hydrogen and carbon), to a neutral solution of silver. The patent, dated November, 1843, gives the following as the mode of proceeding:—Coarsely powdered nitrate of silver is mixed with water and a small quantity of hartshorn, and allowed to stand for twenty-four hours. The solution is then filtered to separate the oxide of silver which remains, and some rectified spirits and a small quantity of oil of cassia are then added; after remaining for about six hours, the solution is ready for use. The glass to be silvered must have a very clean surface; if a plate, it must be placed in a horizontal position, and a wall of putty formed around it. The solution is now poured over the glass, and a mixture of oil of cloves and spirits of wine, in the proportion of one part by measure of the oil, to three of spirits of wine, is added to it. The more oil of cloves used, the more rapid is the precipitation of the metal. The patentee, however, prefers that the process should occupy about two hours. When the required deposit is obtained, the solution is poured off, and as soon as the silver is dry upon the glass, it is covered with a varnish to protect it from atmospheric influences.

From the experiments which we have made upon this very curious action, with the hope of arriving at some correct understanding of what takes place in the process, we are led to believe that the principal, if not the only use of the hartshorn (a weak solution of ammonia) is to remove any free acid from the nitrate of silver, which would, if present, prevent the deoxidation of the metal. We have therefore the two essential oils and the spirits of wine to produce the effect. Anhydrous alcohol is composed of 52.66 carbon, 12.90 hydrogen, and 34.44 oxygen. Even this oxidised hydro-carbon will alone produce the precipitation of the silver; very speedily in daylight, and slowly in the dark. Aldehyde, a compound obtained from alcohol by distillation from manganese and sulphuric acid, acts, however, much more readily. If aldehyde is warmed with a little oxide of silver, a brilliant surface of silver is at once produced, and the presence of aldehyde in a liquid is readily detected by its action on the ammonio-nitrate of silver. Oil of cassia, which is an essential oil obtained from the *Laurus cassia*, is a compound of twelve atoms of carbon united with five of hydrogen and one of oxygen; it absorbs an additional quantity of oxygen rapidly upon exposure to the air, and it is changed into cinnamic acid and two peculiar resins. Oil of cloves is the least volatile of the essential oils; in its pure state it appears to be composed of ten proportions of carbon to eight of hydrogen, but it readily absorbs oxygen, and is converted into a peculiar organic acid called caryophyllie acid, which contains a large quantity of oxygen. The statement of these purely chemical facts guides us in our examination of the *modus operandi* of the Draytonian process. We have oxide of silver in combination with nitric acid in solution. It is rendered neutral by ammonia, and then mixed with spirits of wine. Here we have the first element introduced to produce an unstable affinity; and we have a hydrocarbonaceous fluid thoroughly disseminated through the silver solution. Oil of cassia is then added, which is a second disturbing element; and these two will alone, or indeed either of them, under certain conditions, separate the silver. When required, oil of cloves is added; being in the presence of metallic oxide, the affinities being previously very nicely balanced, an absorption of oxygen immediately takes place. Caryophyllie acid is produced, and a disturbance, similar to that produced by yeast in pannary fermentation, is set up through the whole

of the solution. The essential oils, and the alcohol also in all probability, seize the oxygen; the liberated nitric acid eagerly attacks the organic bodies, and pure silver is thrown down. We know not if this is the view entertained by the patentee, but it is one which, according to our judgment, formed after numerous experiments, explains the process. At first it was found that the silver after a few weeks became spotty. This evidently arose from its carrying down with it some of the resin from the oxidising oils. Mr. Drayton has succeeded in removing this difficulty; and there is not any reason to fear that such objection can now arise.

The patentee states that he finds from experiment that about eighteen grains of silver are used for each square foot of glass. One curious point of much importance in the application of this process to many valuable ornamental purposes is, that the silver does not fall to the bottom of the solution, but diffuses itself over every part of the vessel containing it. This results from that peculiar power which resides upon the surfaces of all bodies, called by Dutrochet the *Epipollic forces*, by which a condensation is effected of all bodies in their proximity. Throughout every portion of the fluid the deoxidising process is going on, and as the silver is separated it is drawn, as it were, by an irresistible force within the limits of cohesive attraction. We have the same phenomenon exhibited in the precipitation of a great many of the salts.

The brilliancy of these silvered mirrors far surpasses anything yet produced by the mercurial process, and for concave reflectors for railway signals or for lighthouses, they promise to be highly available. It has been recommended for astronomical and optical purposes instead of metallic specula, but for these objects, notwithstanding the brilliancy of the reflecting surface, it is inapplicable, as silvered glass always gives two reflected images, one from the surface of the glass and the other from the surface of the metal; and these, owing to the refracting power of the glass, can never coincide, and therefore incorrect results would be obtained.

The advantages of this very beautiful application of scientific principles are well exemplified in the numerous specimens exhibited at the establishment in Regent Street, where will be found a choice variety of articles of the handsomest description,—comprising brilliant mirrors in ornamental frames, plateaux, richly-cut glass vases, in every variety of form and design, cups, water-jugs, water-goblets, girandoles, reflectors of the most powerful intensity, door-plates, door-handles and scutcheons, decanters, glass lustres, candlesticks, butter-dishes, sugar basins, &c.,—all possessing, when illuminated by this process, the richness of silver, without the probability of their being tarnished, like most precious metals, by damp, or from an exposure to atmospheric oxidation.

To give increased effect to the peculiar softness and brilliancy of the glass silvered by the new process, machinery has been expressly provided,—by the aid of which, every mirror can be ornamented with an *elegantly engraved flower-border*. The silvered plates, when so finished, (more especially those of a larger dimension,) are exquisitely beautiful; and when introduced into ladies' work-boxes, netting-boxes, work-tables, caddies, card-racks, hand and pole screens, envelope-boxes, trays, &c., (the designs for which are original and particularly chaste,)—not only is the value of each article thereby enhanced, but the effect produced in them is perfectly *unique*.

The charming effect obtained by silvering many of the finest specimens of Bohemian glass can scarcely be excelled, the silver acting as a foil to a gem, reflecting back all the light, and thus increasing the brilliancy of the glass.

The great advantage of Mr. Drayton's process is the facility afforded for silvering cylinders, globes, or any hollow glass bodies, which it would be impossible to effect by any other process. We have seen an enormous glass globe, of at least eighteen inches diameter, which had been silvered by this process, and the uniformity of the coating was remarkable. Pillars of glass of any size, or with any variety of convolutions, can be silvered with the same ease as a plain surface. It is therefore evident that an infinite variety of most beautiful ornaments can be produced by taking advantage of the Draytonian process, which would be impracticable by any other. Humanity will also rejoice to find a process of silvering, free from those objections which apply to the mercurial process, producing too

frequently a state of disease of a sad and wasting character.

Dr. Stenhouse has shown that the number of substances, which, especially when assisted by heat, give more or less brilliant coatings of reduced silver, is much greater than has hitherto been supposed. Grape sugar forms a pretty brilliant mirror when cold; cane sugar does the same when assisted by heat, but the coating is much less brilliant than that produced by Mr. Drayton's process. Gum arabic and starch, salicine, the oils of turpentine and laurel, resin of guaiacum, saccharic acid, and many other similar bodies will, under the influence of heat, precipitate silver on glass in the form of a metallic mirror.

Oil of pimento consists of two oils which may be separated; one is an acid oil, heavier than water, which will in the course of a few minutes, even in the cold, produce a brilliant metallic coating.

There is not one of the applications of science to which we have hitherto directed attention, more deserving of attentive consideration than this process of silvering by chemical agency. Mr. Drayton's manipulation, notwithstanding the difficulties which had to be overcome, is now perfect; and although we have indicated several other organic compounds which possess the power of reviving silver in a limited degree, it must be admitted that the combination employed by the patentee is far more effective under all circumstances than any of them.

We are assured by the patentee, that the cost of silvering glass by the new process, is not more than that of covering it with an amalgam as in the old one. This is of course an important element in estimating the value of an application; and when we add to this the advantages of employing a process which is free from all injurious tendency on the animal economy, it is quite certain that it cannot be long before the Draytonian process will supersede the mercurial one, even for the production of plane mirrors.

We have already alluded to the beautiful specimens of Bohemian glass silvered *within* by this process, and we are confident that the brilliancy imparted to cut-glass by it will lead to its frequent adoption in the manufacture of chandeliers, candleabra, and the pedestals of table-lamps. We understand that a very large assortment of the German glass is now in process of manufacture, for the especial purpose of being subjected to the Draytonian process.

ROBERT HUNT.

ON THE STUDY OF PICTURESQUE ANATOMY.*

BY H. J. TOWNSEND, ESQ.

"PRINCIPLES deduced from the structure of man, and the comparative anatomy of animals, lay a foundation for studying the influence of the mind on the body." Such is the correct remark of Sir Charles Bell. Anatomical knowledge, then, is to be followed up by the reflective application of the facts it conveys. If, however, artists rest content with the names and uses of the superficial muscles, and (what is still more noticeable) with a superficial examination of the bones, there will be indeed but a trifling result. Yet such is the end chiefly proposed in most of the treatises addressed, specially, to the students of Art! In the every-day occupations of many who now hear me, there are numbers whose professional employment often consists in making carved or painted, heraldic or imitative, representations of the animal creation; and he who has never seen a portion of the internal structure, has to puzzle himself over the delineation, or the modelling of the beaks, muzzles, joints, or claws of animals; whereas, the knowledge of the leading features of organisation would have instantly guided to a grasp of their true characteristics. Let me, therefore, hope that you will enter, with zeal, on the cultivation of researches that will guide the

* This article is a collection of extracts from a lecture "On the Structure and Expression of the Human Head," delivered by Mr. Townsend to the pupils of the School of Design at Somerset House. Having obtained a report, we submitted the same to the lecturer, for any comment or correction he might think fit to append thereto. We now place it before our readers in the belief that many will derive instruction from, and find interest in, the remarks, which, though intended for a particular class, are of very general application.

hand, without imposing fetters upon its liberty. Remember the wise maxim of the poet:—

"Genius again correct with science sage!"

Study with care those minutest varieties of internal structure which in so many parts, directly or indirectly, influence the external conformation of the human body; question your minds as to the relations between mental emotions and the physical manifestations that attend them; and if you find your information deficient, many are the authorities and aids which the Library and Museum of Casts place within your reach. In the latter I may remind you that you have not alone an extensive collection of Anatomical Plates, but the skeleton and numerous casts of dissected muscles of the human structure and of the inferior animals. Still more would I advise you, wherever it may be in your power, to follow the means resorted to by some of the wisest of our predecessors, and to imitate their zeal in making even *dissections* of animals. Let it be a great point to institute a careful distinction of tendon from the muscular fibres, marking the direction of the latter in the state of repose or death, and also experimenting on the course of their contractions in the living subject. Moreover, it may be borne in mind that *much living interpretation* of the mysteries disclosed by anatomy can be sought successfully in the *physiognomic expressions of grimace, or even of disease*; that the mind of the truly observant artist exercises the knowledge he has acquired even when at a distance from the precincts of his studio; and that, in all his rambles, the passengers in the streets and the beasts in the field are ever undergoing the all-but-unconscious yet treasuring "speculation" of his eye.

And if, with the consideration of man's peculiarities, we connect all those hints to be derived from the careful investigation of the habits and structure of inferior animals, how much greater the range of mental vision over the domains of EXPRESSION, and how rich the treasure to be gathered thence for the true philosophy of Art!

And, lest it should be supposed that I am forgetful of the main purposes of this institution, I would argue that in *Anatomy*,—thereby gaining some insight into the organisation of all animals,—students of ORNAMENTAL DESIGN are even *more* interested than many "artists." Of this, when I have hereafter placed certain facts before you, there will appear many convincing proofs.

There is at hand an appropriate diagram, which prompts me to offer at once a single instance. We will regard, then, for a moment this diagram.* Here the head is thrown back so as to display the base of the jaw, and the full front structure of the machinery of the neck. Now, let us consider this in relation to Ornamental Sculpture. "Low relief" is accomplished by very insensible gradations of light and shade, caused by the most trifling variation of surface; combining, however, among its simple projections the highest lights, half tints, reflections, and shadows. Hence, the slightest scraping of the tool, the merest indentation of the surface, may be pregnant with meaning. This can all be rendered, it is true, by the power of unassisted observation; but who will say that such observation would not be guided to more instantaneous and accurate perceptions by a knowledge of the *exact Anatomic causes* influencing such minute varieties of surface? Let us suppose that such work of Art embodies a figure of small size, and that this flat relief is in the hands of a *silver chaser*, who has to render, with exact understanding, the most evanescent touches resulting from the sculptor's feeling in the original model. Before reaching his hands the work will already have been cast in the precious metal; and it just depends on the previous knowledge of the chaser, whether his further translation of the original shall be simply *à peu près*, a "sufficiently fair" transcript, or a most faithful copy. Think, then, of his having to work out the expression of such complicated machinery as this! Here we have the succession of parts composing the *Larynx*, or windpipe; the depression marking the position of the *Oss Hyoides*; this projection, the *Pomum Adami*, with its V-like marking on the upper surface; and again we see on each side the various muscles by which this respiratory tube is elevated or depressed in the multitudinous efforts connected with respiration and deglutition, and

* A view of the cartilages of the larynx, the muscles of the neck, &c., which, with numerous other diagrams, were exhibited at the lecture.

those which move the head in its various actions. Depend on it, that although few but a practical anatomist could fully appreciate, when executed, the exactitude with which the imitation resembled nature, yet that anatomic truth rendered with artistic skill is never wasted even on the least learned eye!

THE HUMAN HEAD.—The first step towards a knowledge of the character and expression of the head is a familiar and thorough acquaintance with the salient points of its bones. The luxuriant foliage of the tree is never so well characterised in Art as by the earnest student of the anatomy of its stem and branches; the knowledge of the hull, masts, and spars of the ship, is the best preparation for depicting its true bearing in all the glory of "full sail." So is an acquaintance with the lines, projections, and cavities of the *bony* head, an unerring key to the characteristic phases of its living expression,—as connected with beauty, age, or intellect.

The value of learning the structure of these bones is evident; for, even here, in this dry, compact, varied, wonderful pile of bones—once the tabernacle of a living human intelligence, wherein the eye shot forth its lustrous fires, and the tongue may have seconded them with the charms of oratory—even here, the careful observer discriminates at once the most essential features that distinguish the human from the brute—the culminating region of the brain, the lofty and expanded brow, the retiring organs of the senses, and the full development of the chin. Looking at the human skull, our attention is at once seized by these deep sockets for the eyes; by this the nasal aperture; by these various eminences,—the frontal, malar, and superciliary; and by the length, depth, and strength of the curved bone which forms the lower jaw.* The portions constituting the *base* of the brain-case do not demand your attention as artists, except in special points hereafter to be referred to. The head affords a receptacle for the organ of the mind, and lodges the principal external senses, as well as the instruments for procuring, receiving, masticating, and swallowing the food; while that of man differs so much from that of all other animals in his chin, lips, cheeks, eyebrows, and forehead—elongated narrow jaws, with sharp, irregular, and cutting teeth are the attributes of animals. We may notice the situation of this, the large occipital foramen, placed not at the back of the head, as in that of brutes, but beneath its centre—a necessity connected with our erect posture; as also the regular, and yet varied, character of the teeth so fitted to the diversities of artificially prepared food. "If the human spine were placed horizontally, how," asks Lawrence, "could the weight of the head be sustained? There is no adequate muscular power to support and elevate the heavy mass; not to mention, that it could not be carried sufficiently backwards on the spine for the eyes to be directed forwards; and that, if lowered, the jaws would not come to the ground, as they do in animals, in consequence of their shortness, but the forehead or vertex would touch it."† A steady and constant support is afforded to the head of quadrupeds by the *ligamentum nucha*, this thick and strong ligament (not existing in man) affixed to the spines of the cervical and dorsal vertebrae and to the middle of the occiput.

THE CRANIUM.—The cranium, which (as you see, in this section of the head) occupies so large a space above the ear, is filled with the matter of the brain, or cerebrum. The cerebrum is a continuation, and amplified organisation, of the medullary or nervous matter contained in the spinal tube; and the Chinese (according to Mr. Lay's account of one of their Cyclopædias ‡) distinguish its vast preponderance in man by calling it "the sea of medullary matter!" In close approximation to and accordance with the periphery of the brain, is the bony covering. This consists of two hard "tables," with an intermediate "diploe" or cancellated structure, which, unformed in early youth, is in old age obliterated. The skull varies from an inch to the extremest thinness; internally it is unequal, in consequence of foramina or hollows. Within the occipital bone you observe crossing arches of bone to strengthen the part, the protection of the hands being most wanting when falling backwards.

* The demonstration of these and various other points was carefully made by the Lecturer, on the skeleton, on large coloured diagrams, and on a fine collection of casts of human and animal heads.

† Natural History of Man.

‡ The Lancet.

Lines of union, or "sutures," are seen between the bones; and this minute dovetailing is varied according to the portion—being sometimes "squamous," sometimes "serrated," sometimes "in simple harmony," as we say of joinings in masonry. Bell quaintly calls this arrangement of the skull "a piece of cabinet-work!" This roofing of the brain corresponds, in its finest form, (according to our estimation of the beautiful,) with the best points for protection; the points of resistance in falls, and against blows, being then the most perfect when the form generally is most agreeable. "The best illustration of the form of the head is the dome." Bound together at the sutures, the brain-case remains compact and perfect, even in this dry state; like the well-constructed roof of some ancient building, still stretching its protecting influence over the gaping chasms of the ruin!

THE CHEEK BONE.—This, the *Os Male*, or bone of the cheek, with its square form under the skin, influences so much the expression of the head, that it becomes not only a prominent characteristic in the physiognomy of races, but, in individuals, causes diversities which mark deeply the effects of the passions and of age. I have already pointed out the immense development of its zygomatic process, joining that of the temporal, which exists in some animals, as seen in this diagram of the tiger's skull. I would advise especial memory of the situation and shape of the malar bone, and of its relation to the muscles above and below it, the shrinking of which, from varied causes, renders its prominence the more remarkable. In the etchings of Vandyke, as also in this bust of a Cardinal, you will find such character of the facial structure admirably indicated.

THE INVENTION OF "CHIMERAS."—The head, moving freely, by a peculiar mechanism on the atlas and axis at the top of the spine, watches, by the congregated organs of the senses, over the entrance of aliment into the body. Thus many constant and besetting dangers are provided against, and we find that the relative position of the head and the chest, and other portions of the animal frame, are varied according to the necessities of existence. This is an interesting and useful point for our consideration, if we bear in mind the instruction we may draw from it when inventing combinations of animal forms. Referring to the works of Professor Grant, in the Lending Library, (which the judicious selection made by the Secretary has rendered so important to this Institution) you will find at page 59 of the "Elements of Comparative Anatomy," the following summary:—

"The appearance of the entire skeleton of vertebrated animals is greatly varied by the difference in the position of the Ribs. In fishes and in cetaceous mammalia (the whale kind), the fixed ribbed and thoracic part of the column is placed near its anterior extremity, and all the posterior portion is freely moveable to give impulse to the tail in swimming. In birds, where the head and neck are used as a hand for all prehensile purposes, the fixed thoracic portion of the column is placed near to its posterior extremity, and the anterior portion is free for extensive motion. Most quadrupeds and reptiles, balanced on two pairs of extremities, hold an intermediate place, and have the ribbed and solid portion of their trunk near the middle of the column."

At various points of our subject it will be desirable to gather, as far as practicable, the suggestions that spring from studying the general "laws" of structure; in order to consider those adaptations of them in Ornamental Art, which may bring the representations of the *Imagined* into more strict harmony with the *Probable*. The prevailing characteristics of the skeletons of these main divisions of the VERTEBRATA, form the key not alone to the appreciation of the present, but to the revelations of the fossilized bony deposits in former stages of the earth. Thus, in the exercise of invention, Fiction may guide itself by many a thread in the web of Truth; and the Reason may deduce, from that which has been, the image of that which might be! We are, therefore, naturally led to guide ourselves by such knowledge in reflections on the *Chimeras*—on those strange combinations of form that have figured in ancient and modern Ornamental Art. Let us then consider the conditions that must in these times be imposed upon us by the present state of information, and its consequent effects on public belief; for it need scarcely be remarked, that in the different departments of artistic invention, the artist is dependent for the success of his work not

solely on his own ability, but upon the recipient powers of the minds he has to address.

In the ages of Egyptian and Greek Art, all kinds of stories were afloat in men's fancies. So uncertain was the communication between different countries, it was so infrequent and so unconnected, that the wildest tales of a traveller seized the ear of the multitude. Hence arose a wide-spread faith in the marvellous, that marshalled the way for the strangest combinations which the painter or sculptor might usher into notice! Popular credulity voluntarily prepared the stage, and hence the successful appeal with which the artist paraded the illusions of his chimeric creations. This partial acquaintance with facts led the mind to lean on the wildest suggestions based upon a little of the true; and curiosity, impelled to self-gratification, easily summoned credence where there was already a willingness to be imposed on. Thus the oddest junctions of divers animal forms, fresh from the facile hand of the inventive artist, addressed themselves to public faith and favour as further discoveries of—

"Truth severe by fairy fiction drest."

That "practice must always be founded on good theory," has been insisted on by the truly great and philosophic painter, Leonardo da Vinci. Therefore is it that I would direct your attention to the improved theory which should guide the practice of the modern ornamentist in regard to the feigned existences he may now seek to place among his arabesques, or other off-shoots of his pencil, or his chisel. His safest inspiration,—nay, more, the most exciting and the most perfect spring of thought may be derived from examination of that chain of animal being which the science of this age can reveal to him. His creations must not be monstrosities! Study, not too laborious, will enable him to mount above the strange receipt for "Making an imaginary animal appear natural," registered by the great artist just named. "If you wish, therefore, to make a *Chimera* or imaginary animal appear natural, let us," says he, "suppose a serpent, and then take the head of a mastiff, the eyes of a cat, the ears of a porcupine, the mouth of a hare, the brows of a lion, the temples of an old cock, and the neck of a sea-tortoise."*

Such was the strange medley seriously proposed by the great and learned Leonardo! The fair critic in Disraeli's "Tancred" did not summon a more ready smile, when she related, in her own way, the *Metamorphoses of Man*! We could find no excuse for such a strange proposition at the present day; not, however, that we can deny the perpetration, even in the best of Parisian decorations, of combinations as irrational. Can we not, however, imagine in accordance with the known requirements of existence, and still present a sufficiency of novelty and interest to the spectator? May there not be consistency in fabulous compositions? Yes; even in the wildest inventions there assuredly must be a probability; and that probability must ever be regulated by the general knowledge current at the time of the invention. It was a true remark of Warton,† that "the imagination of Spenser bodies forth unsubstantial things, turns them to shapes, and marks out the nature, powers, and effects of that which is ideal and abstracted by visible and external symbols; as in his delineations of fear, despair, envy, and the like." Now Allegory being the special forte of the ornamentist, I would wish to impress on his mind that he follow such a great authority in that kind of invention, and that when he is desiring to realise "by visible and external symbols" a creature of his own feigning, he do not let his conception outstep the modesty of Nature, but halt reasonably, within the boundaries marked out by those great and general laws of creation which Comparative Anatomy displays to the inquirer. As Mr. Poynter truly remarked, in a recent lecture, the ancients have left us their materials in addition to *our own*. Strange will it be indeed, if after ransacking the former, which they have turned to such varied account, we can make little of the immense resources which modern science unfolds to the skilful decorator!

It was a saying of Niebuhr, that "he who calls what has vanished back again into being, enjoys a bliss like that of creating." Such a "bliss" has fallen to the lot of some of the modern philosophers. From a single fossil bone the whole structure and habits of an extinct animal have been successfully

prophesied before the discovery of the remainder of the skeleton! By a process of inductive reasoning the forms of the teeth are made to reveal the structure of the head and the habits of life; these indicate again the nature of the integumental covering, and the form of the foot and mode of progression, and the structure of the hoof or claws. Though such detailed and extended knowledge can be attained but by few, the results of such inquiries are open to all zealous inquirers, and that which I can hope to indicate with advantage here, is such a fair knowledge of general principles as will place you on the road to truth. Sir Humphrey Davy, remarking on the "Remains" with which the Museums are enriched, has eloquently called attention to "whole races of animals extinct, and the bones and exuvia of one class covered with the remains of another; and upon these graves of past generations—the marble or rocky tombs, as it were, of a former animated world—new generations rising, and order and harmony established, and a system of life and beauty produced out of chaos and decay."

This vast series of fossil remains, of pterodactyles and plesiosaurs, ichthyosaurs and megatheria, the quaint and giant denizens of former stages of the earth, present to our investigation connecting links in one great scheme or chain of bony organisation! In the presence, then, of such consistency of general plan, with such infinite diversity of application, amidst the abounding evidences offered by such strange, but real forms,—

"Truth stranger than fiction,"—

even Fancy refuses faith to animal structures raised by the pencil or the chisel, if they be directly opposed to the general laws. And herein is my object attained if I have succeeded in directing your attention to those recognised principles of animal form, which enable you to put the bridle of science around the rebellious neck of the imagination.

Want of space compels us to omit several interesting topics to which Mr. Townsend referred in his lecture.

INNOCENCE.

PAINTED BY J. B. GREUZE. ENGRAVED BY C. E. WAGSTAFFE.

THE works of this celebrated French painter have recently become highly popular, both in his own country and in this, although we have here but few examples of his pencil. Greuze was born at Tournus, in Burgundy, in 1726, and after studying at Lyons, under Landon, went to Paris, and subsequently to Rome. For a long period he was an associate of the French Academy, but on being elected a member felt so indignant at being placed in the *genre* class, that he retired altogether from the Academy. He reached an advanced age, dying in the year 1805.

Nearly all the pictures of this artist refer to subjects of domestic interest; such as a "Father explaining the Bible to his Family;" the "Village Bride;" the "Good Mother;" the "Unnatural Father;" and others of the same class. Many of these have been engraved and make highly pleasing prints. He painted numerous portraits, and one historical work, "Severus reprimanding his Son Caracalla." Six of his pictures are in the gallery of the Louvre at Paris. Although Greuze cannot lay claim to the title of a great painter, his works possess much truthfulness of character, and his drawing is both vigorous and correct; the tone of colour is, however, low, and many of his subjects are deficient in the delicacy and refinement which are essential to an English taste. Pilkington remarks of this artist, that he "displayed pre-eminent talent in domestic, moral, and affecting subjects. His heads, however, bear too great a resemblance to each other, and his draperies are generally in bad taste." Many of his works have been engraved.

The little gem, from which our engraving is taken, is one of great purity of conception, and of treatment. It belongs to Mr. Meyer, of Liverpool, (who kindly presented to us the plate which he had caused to be engraved) and must be considered as an excellent example of the painter's manner of dealing with subjects of a sentimental, but not exaggerated character: sweetness and simplicity are the attributes of Innocence, and they are here exquisitely delineated.

* Treatise on Painting, p. 219.

† Observations on the "Fiery Queen."



INNOCENCE.

ENGRAVED BY C. E. WAGSTAFF, FROM A PAINTING BY GREUZE.
IN THE POSSESSION OF JOSEPH MAYER, LIVERPOOL.

PUBLISHED IN THE ART-JOURNAL.



THE LIVING ARTISTS OF EUROPE.

EUGENE DELACROIX.

EUGENE DELACROIX was born at Charenton-Saint-Maurice, on the 26th of April, 1799. His father had been Minister under the Directory in '96 and '97, holding during that time the portfolio of Foreign Affairs. On being succeeded by Talleyrand, the ex-minister was named successively Prefect of Marseilles and of Bordeaux; where he died under the Empire, when the young Delacroix was six or seven years old. At his birth, Eugene seemed likely to be heir to a considerable fortune; but, just as he was prepared to enter upon his career as artist, circumstances deprived him of it, and left him to struggle almost unaided with the necessities of life.

Arrived at the age, when youth has to be curbed in by preceptorial authority, and handed over to the miseries of dead tongues and scientific nomenclatures, young Delacroix entered college. But with him education was a matter which he undertook of his own accord; with a spirit of research, he dived to the bottom of the subjects brought before his mind, anxious to get at the reason of everything. Still, in the midst of these solid studies, rose in his heart the longing for another of a still more congenial nature, the study of Art. Painting became the end of all things to his imagination and his desires. With a character of his force and determination, there was nothing to do but to yield.

At eighteen he became pupil of Guérin; and, it may seem singular, considering the character of his genius, followed for a time the routine of the Academy. Of course, however, he was a somewhat rebellious subject; and, in fine, in about five years, emancipated himself from all tutelage whatsoever. Still, however, though Guérin did not possess those qualities as artist, which would have made him the ideal of Delacroix, he recognised in his professor admirable capabilities to teach drawing, and, in general, a perception of many sound principles in Art; besides a power and a veritable desire to communicate to his pupils all whereby he could benefit them; so that in his recollections, Delacroix still treasures a grateful recognition of the influence of Guérin in his studies.

It was in the atelier of Guérin, also, that he first made the acquisition of Géricault's friendship. He was much younger than Géricault, being scarcely twenty, while the latter was almost thirty, besides being an accomplished artist, having already produced his "Medusa," that grand page in Art, great

in genius as in dimensions, and marked his passage by the fresh and verifying influence of his great qualities on many of the young Art-denzens of the epoch. But, partly from old habits, partly from desire to "keep his hand in" at the figure of the Academy, Géricault still frequented the atelier occasionally, and, notwithstanding the difference in their age and progress, an intimate connection sprung up between him and Delacroix, founded on their similarity of views and aims in Art, as well as in the admiration of Delacroix for the vigorous original genius of Géricault. Then followed, of course, frequent studies together, friendly counsels from Géricault to his young fellow-worshipper of the muse, and mutual encouragements in the new path, they were each striking out in Art. Too soon, however, the latter had to mourn the premature and irreparable separation, when all that remained to him of Géricault were the vivid and admiring souvenirs yet hanging freshly in the chambers of his memory, and the works of his friend's pencil, yet hanging round the scene of his daily labours.

Young Delacroix, now twenty-three, entered into the career of artist, with not so much a rising as a fully risen talent. It was in 1822, that he sent to the Exhibition his first picture. He had taken his subject from Dante's Inferno; the passage by the poet, of the lake round the infernal city, when Dante recognises some of his own townspeople, among the condemned floating in the lake. The picture is now in the Luxembourg Collection. It was a striking page to commence with: the energy and originality, the power of composition and vigour of execution concentrated on this canvas, must have struck any one instructed and unprejudiced in Art. Indeed, it might be difficult to point to a picture of this artist's since, in which there is a fuller combination of all the talents requisite for a complete picture. It is not wonderful that the Baron Gerard who, though an academician, was a liberal-minded man, should have considered it apropos to say to Thiers, then a youth just entering into his literary career, by critical reviews in a newspaper, "Mark that picture, it is by a young unknown; but with talents such as that displays, he will not be long unknown; so do not fail to mention that picture."

As the incidents belonging to the *début* of one afterwards distinguished, are often the most interesting parts of his biography, I may relate some amusing circumstances attached to this picture, in the terms, as nearly as I can recollect, in which Delacroix himself relates them:—"It was a rule with Guérin that all his pupils should bring to

him for alteration—which he to be sure considered correction—sketches of the pictures they intended executing. Of course, in the case of my first picture, I was not to be made an exception; but divided between the fear of seeing my conceptions denaturalised by the insertion of the ideas of another, and the fear, which every pupil naturally magnifies to himself, of displeasing his master, I didn't well know how to do. However, determined at all risks, rather than have to lose my individuality, and adopt the notions of another, I fixed on carrying to Guérin a sketch of a composition, quite different from that I meant to execute; and submitted it in all due fear and trembling to the unquestionable decisions of the master: I had the consolation to find it very properly metamorphosed under his fingers, and retired, thanking my stars for the apropos of my little device. But the great trial was yet to come. The picture was finished, and the master had to be himself invited to visit it, and give his final sentence. At length the decisive hour arrived. 'Eh bien!' I said to myself with a shake, as if to throw the weight off my shoulders, 'I'll come out of the scrape as I best can:' and the door opened and shut, and Guérin was before me. 'Well!—what!—how!—where!—but how's this?—where's the picture?' I could only look towards the sole picture that was, to answer the question. 'But, ah! is that it? Why that's not it—that's quite another thing! How's this?' 'Oh yes, sir, to be sure,' I blundered out, 'the composition is somewhat changed; but, indeed, on working over the sketch you were kind enough to correct for me, I found it, from its faults, as you pointed them out, to need so much alteration, that the general effect has gradually altered a good deal, as you see.' 'As I see! why it's another thing entirely: you should have consulted me; but it can't be helped—it's finished now; very well, it must take its chance.' And so, with a triumph and a shrug of the shoulders, the master left me; not very sure, evidently, about the identity of the compositions.—But I had gained my point.

"Another incident, however, connected with this same picture, was one of the most important, perhaps, in my career. The picture was at the Exposition, and I was launched as artist, but I thought little about it, and still kept attending the school like the rest of the *gamins*—scarcely like the rest of them either, for I was at the tail of them all. It was somewhat singular, but amusing, that from the first time I was received at the Academy, which was about the thirtieth or so among the hundred received, I kept always going backward to the fortieth, the fiftieth, the ninetieth, and so on till I was no longer received at all. However I was not beaten for all that, and still squeezed in after the last, planting myself in some unoccupied corner. Among my acquaintances there was a pupil of Gros, to whom I had shown a portrait of a sister, by David; for before the death of my father and mother, we were, as you know, in opulent circumstances, and could command such works. Now Gros had the most unbounded reverence for his master David. And though he was then at the head of the school, the awe and admiration of all us youths, and of many more advanced too, to whom a word from his lips was a sentence of life or death,—for him there was nobody but David. So he had no sooner heard that one of the Academy pupils had a work by David, than he expressed a strong desire to see it. I was off in a twinkling with my portrait to the atelier of Gros. Gros was a fierce-looking man, with a natural air of great dignity and authority; a man of vast talent and genius, whatever disdain it may be the mode to affect for his works, among the young artists of the day; a man of great abundance of ideas,—indeed of such superabundance, as often to impede his utterance. After some talk about the portrait, how I had come by it, David, &c.,—'What's your name?' he asked. I told him. 'Delacroix! Delacroix!' he exclaimed, 'is it you that has painted that—that barque—that picture at the Exhibition just now?' I avowed it of course. 'It's yours indeed! well, I'll tell you what, sir,—and so, jumping up, he walked about, and started into such an eulogium—Whew! I felt struck dumb. It was such a thing then to have Gros' simple approval; but his full praise,—it was almost impossible! One phrase I well remember:—'It is,' said he, 'it is Rubens corrected!' (*C'est du Rubens chatié.*) That was the exclamation that struck me most, for he was a great admirer of Rubens, little as it may seem from

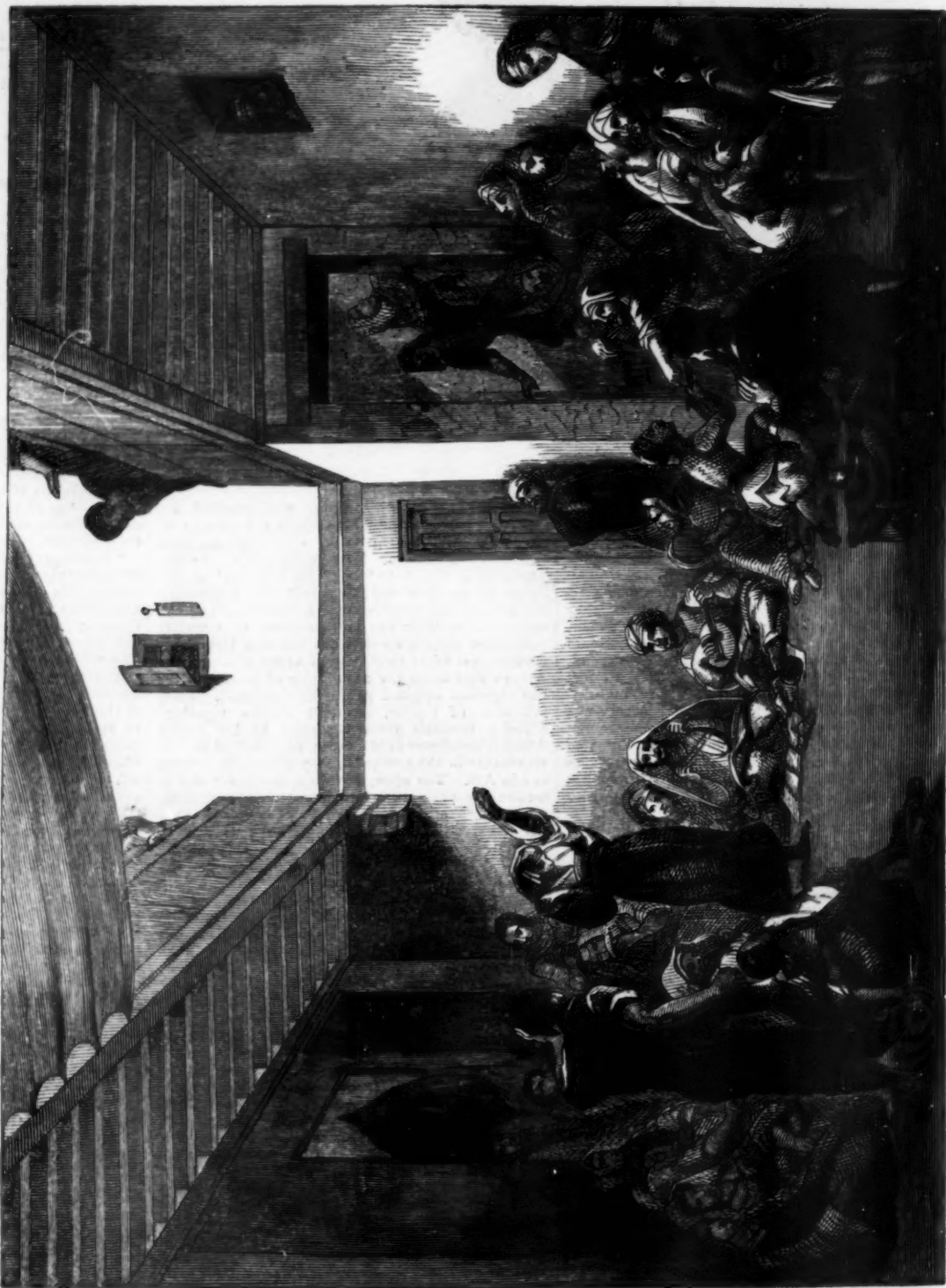
his works. In fine, he showered down upon me all his counsels, all his offers of assistance. I was to come to work in his atelier—his own atelier—by his side. I was to become his pupil, to compete for the prize at Rome, and with his influence and approbation so marked, was to gain it. But it was precisely that which I didn't want. To work under his eye was a signal favour I was not slow in accepting. But I was not long beside him till he began plying me about the prize; however, I had then the same ideas on that question which I have since come to think most reasonable,—that it is a loss of time to expend some years of study expressly to acquire a certain manner of talent through which you obtain a right to set off and spend two years more in acquiring other mannerisms. I could not consent at all to be thus formed and moulded into systems, were it even by the greatest Academy possible. But to send his pupils to Rome was the favourite idea with Gros; and as soon as he found my principles, for it amounted almost to principle with me, so set and decided, I fell greatly in his favour, and at length found it as well to quit his atelier. But though I lost in favour I did not lose in esteem, as I found afterwards; for it appeared, that when his pupils, as pupils will do to please their master, joined in making light of the persons in disrepute at head quarters, and began to give me my share,—‘Stop, messieurs!’ he would say, ‘say nothing disrespectful of that young man; he is a young man very well educated (*tres bien elevé*), a very intelligent person, very well educated; say no more about him.’ Nothing about talent, you see, nothing about painting, I was only ‘*tres bien elevé*.’ However it was his way of blowing hot and cold with the same breath; but all the same, it cut me off from many advantages of favour and influence; still I was determined to take my own course.”

However, next year the scene changed. The quiet success of the first year was followed by an active engagement over a new picture, “The Massacre of Scio,” now also in the Luxembourg. The groups, especially of the foreground, and principally that of a Turkish marauder, dragging behind his furious charger a young Greek girl more dead than alive, are dashed off with a daring spirit, and executed with an originality of style and colour which quite overturned the calculations of the systematic worthies of the Academy. They felt inclined to give no quarter to the young innovator; and at length the apparition of the third picture* led to the final combat and decision. I may as

well describe it to you, as Delacroix recounted it to myself:—

“One morning I was astonished, as you may easily conceive, by a summons, or invitation, if you like, from the Marquis de Laroche-foucault, the Director of the Fine Arts, to call on him immediately. Losing myself in conjectures as to the cause or object of the demanded visit, I relinquished my work, donned my sprucest attire, and

that you may be possessor of considerable talents, but your system is bad.’ ‘Pardon me, Monsieur the Director, I have no system, but only express as I can what I feel strongly impressed on my imagination.’ ‘Aye, but it is just because these want several things to render this expression acceptable, that I wish to give you a few counsels, which I do, because I think you may be capable of improving by them.’ And then the self-compla-



sounded at the door of Monsieur le Directeur. He received me with a solemn and gracious condescension, calculated to inspire me with awe of the important functionary. ‘I want to say to you a word or two, young man, that may be of use to you in your artistic career. I do not mean to deny

cent Marquis launched out into his favourite ideas and his system of Art, with all the air of a man to whom you need not attempt an objection, as he is so sure of it all, from top to bottom. Here and there I tried to throw in a phrase. ‘But I do not, and could not feel in that way.’—‘But I can only

* The “Sardanapalus,” bought only a few days since by Mr. Wilson, an Englishman, at the head of the Gas-works here, and now at his counting-house.

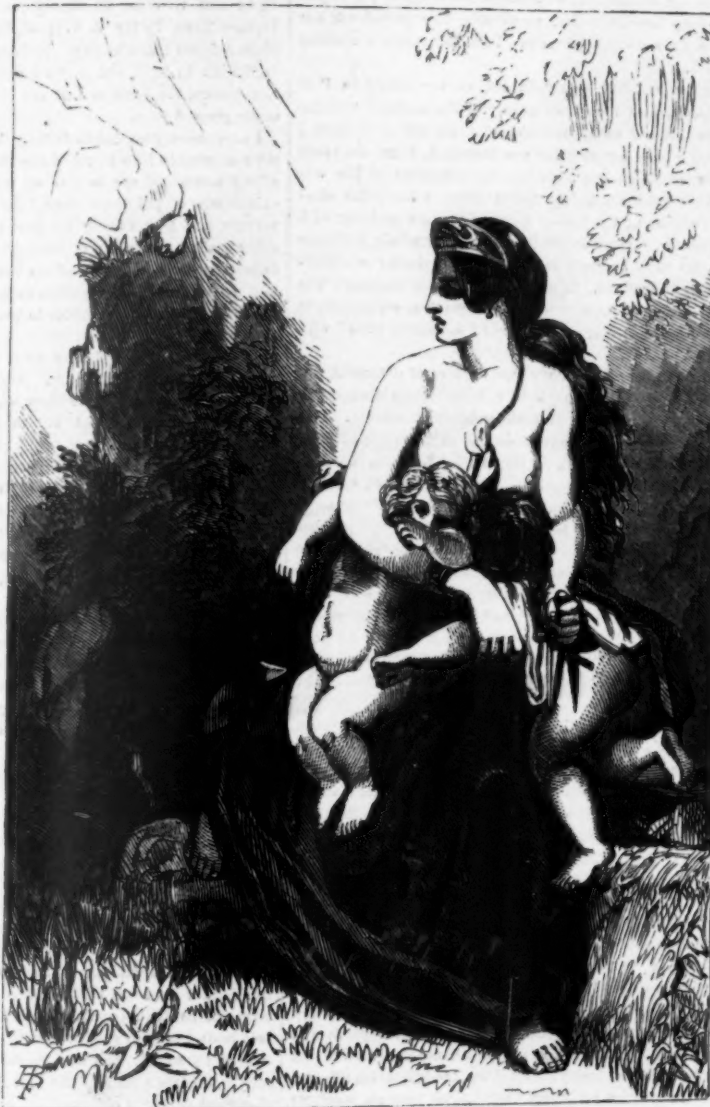
paint what I feel.'—But my aim is quite different, and so on. At last, after we had walked backward and forward the length of the salon, till the Director had got so deeply and strongly into the current of his favourite notions and system, that there seemed likely to be no end to it, I watched for the first time which brought us very near the door, and making a low bow (I forget if it were in the middle of a sentence or not), I wished the Marquis a very good morning. I knew that from

the moment the Director found himself thus abruptly babbling to empty air, I was a lost man for anything that the Director of Fine Arts had to confer. And sure enough, whatever pictures were given to execute, and by whatever mediocrities, (and certainly it is not much to say for myself, that I could have done them as well), not one commission from the Director of Fine Arts ever found its way to me. But I had taken my resolution to be myself in all my works, and was ready to abide the consequences."

In fact, from this time, during a course of many years, the painter was obliged to content himself with such works as portraits or cabinet pictures for private individuals. No commissions from the Ministry, none from the Civil List, came to open him a larger field for talent and fame. Notwithstanding this, however, his talent, already firmly rooted by his first efforts, became more and more widely recognised; and spite of the defects, the wants, the waywardnesses imputed to it, and not without reason, it took rank among the first, for the true and marked qualities which it did possess. In a short notice of this kind it would be impossible to follow with remarks in the course of these works, now scattered in private collections. But one work demands a word or two. About 1828, Delacroix was requested by M. Albert Stapfer to illustrate a translation of "Faust" into French, which was accordingly published, with lithographs from Delacroix's drawings. A copy was sent to Goethe, which, after the various translations and transformations and illustrations to which his great poem had been subjected, during the course of a life now drawing near its close, we may suppose was opened by him with an interest not unmingled with doubt. However, the illustrations elicited straightway from the great author himself a letter, in which he acknowledged the satisfaction they had given him; especially in this, that they had recalled to his imagination scenes and pictures which he now remembered having conceived in the composition of the poem, but which he had not again, till the

reception of these illustrations, been able to recall distinctly. Certainly this recognition by the mighty poet himself, of the force and correctness of spirit of the conceptions of the artist, was the highest eulogium that the latter could receive. This work was succeeded by "Hamlet," illustrated in the same manner.

Soon after the Revolution which introduced the late dynasty, a friend of the artist was commissioned by the king to undertake a voyage to Africa.



He asked Delacroix to accompany him, and they set out together. The journey, first through some of the most beautiful and interesting sites of Spain, then by Algiers, and so into Morocco, was full of incident and matter of observation for the artist, and has not been without its influence in his subsequent career. In fact, immediately on his return, he executed a picture, entirely a *Souvenir de Voyage*, exhibited in 1834, and now in the Luxembourg. Three lady Algerines "fair as the moon," squat cross-legged or recline on the floor, smoking from a mighty howka, snuffing in the perfume from a burning incense vase, lolling in the luxury of gay pantaloons and brilliant scarfs, while their maid "black as night" hastens off on some pressing mission. It has been an occasion for the display of the artist's management of colouring, but, as may be seen, the subject did not afford matter for a higher aim, and only the sensual powers of Art have had play.

Now, however, with the Revolution, had come a change in his position, which gave a new face to his future. He found in the first Minister of the Interior a friend, with whom coincidences and simultaneousness of debut and early struggles, had

brought him into connection: it was M. Thiers. The new minister did not forget his friend the artist; on the contrary he went to him, and was the means of opening up a new page in his career. The throne-room at the Chamber of Deputies was confided to him, to be surrounded by mural paintings. He began work in 1834. It was not without considerable cavilling and jealousy, that the party indisposed towards Delacroix found him installed, at length, in the species of work from which they had hitherto kept him. At first Thiers paid little attention to their objections; and in going in and out as his duties led him to the Chamber, was a frequent visitor of the painter, often expressing his satisfaction at the progress of the work. However, as the paintings progressed, the objections of their opponents became more loud. According to their judgment "the minister had committed an important work to one who was merely plastering over the walls with the most unfit and unreceivable figures. It would be necessary to have the whole thing done over, and the undoubted failures of the artist hidden up from public eye." Influenced somewhat by these insinuations, and fearing to find them founded, the minister at length ceased to watch the progress of the works of the artist. In 1837, however, the painter announced that the decorations were finished, and now it became necessary to visit them, for the verdict could no longer be put off. Some morning Thiers, prepared to find things in a dismal state, but willing to make the best of it, entered to make the decisive examination. "Why—well—but—" exclaimed Thiers, "is this the work? Why, it's beautiful!—it's excellent! I had been given to understand—I had imagined—but, indeed it is exquisite!" And the misrepresentations of those whom their prejudices rendered unable properly to judge, passed speedily away in presence of the works themselves.

And no wonder, for the works themselves are glorious. One forgets,—in fact, one does not perceive till it is pointed out,—that the painter has had to submit to annoying and difficult restrictions, from doors and windows running up into his space, from pretty little frames into which the roof is divided; as if the architect had intended to order things for the work of a mere decorator. The paintings are so skilfully arranged as to make it seem that the artist had expressly willed it so. Over the throne the subject illustrated is "Justice." The single female figure on the roof, superbly reclining in the length of the frame, is the personification of the idea; but, unarmed with the usual symbols of sword and balance, she merely stretches her sceptred hand on feebleness and innocence, personified by a woman and child. Below, on the whole breadth of the wall, group, naturally and harmoniously, on the one side, "Law," supported by some venerable Solon, who raises not his head from some wisdom-brooding code, which he traces silently—on the other, "Force," quietly waiting to execute the laws; while "Vengeance" flies, sword in hand, after the criminals who fled with stolen gold. Above the door is "Industry," enriching life with her gay and solid blessings; while below, on the wall, groups of fabulous sea-kings bring up, from the deeps, the coral and the pearly shell; and the no less fabulous kings of labour bring forth, from the unsounded ocean of earth's plenty, all the rich fruits of their toil. Opposite the throne is "War," pompously reclining beside her flags and trophies; while beneath are men busy, forging weapons, buckling on arms, sounding the charge; and women mourning the sad fate of the slain. Opposite the door "Agriculture" is personified; while ranged under, are joyous groups of vintage-reapers, and merry dancers in the harvest-home; child and patriarch, matron and budding girl, all blithely smiling over the rich ingathering of choicest fruits.

The aspect of the whole work is magnificent. The room is rendered much too fine for a mere throne, and is infinitely more beautiful than any apartment of the palace itself. What gives it a marked superiority to any other work of Delacroix's yet finished, is its excellence of form. The drawing in many places is rude, but nowhere careless and disagreeably imperfect. The figures are of a rich and luscious roundness and elegance of form, or of a firm and visible energy. The colour is of the most exquisite warmth and transparency; and, notwithstanding the disagreeable manner in which the pictures are lighted from below, or scarcely at all, this luminous execution gives them a light and ærian aspect. In short, it is a work to

make one enthusiastic; a page of Art more fully approaching the conditions of perfection, that is, more satisfactory to the intellectual and sensual requirement, than any other we know of, by Delacroix. As such, it is the picture which artists or amateurs desirous to judge of the genius and powers of this artist, ought principally to see.

In 1837, the same year in which terminated the Salon du Roi at the Chamber, appeared at the Exhibition a large battle picture of the "Bridge of Taillebourg," now in the long Battle Gallery at Versailles. Next year came a "Medea" (*vide* engraving), bought by the Duke of Orleans; and in the year after a "Cleopatra" and "Hamlet." In 1840 the artist exhibited a large picture, representing the "Justice of Trajan," and the succeeding year the "Shipwreck of Don Juan," and a "Jewish Wedding-rejoicing in Morocco." The former, which has been well lithographed, represents the moment when "the lots were made, and mixed, and handed, in silent horror," and is characterised by a deep poetic sentiment of the gloom and despair of the scene. The dreariness of the sullen ocean, on whose wide and restless bosom floats the little boat, unguided and alone; the dismal aspect of the sky, the savage glaring of some of the sailors, the worn-out dying position of the others, the ominous and desperate movement of the lot-taking, are all well felt; and though we find in it the usual clumsiness of expression, we readily pardon that for the ardent feeling of the composition. The other picture, of the "Jewish Wedding," is at the Luxembourg.

In this year was prepared another large picture for Versailles, now in the Crusade Room, representing the "Taking of Constantinople in 1205 by the Crusaders." It is not in the most favourable position for a picture of its qualities, but we can distinguish the usual rich and harmonious colouring of the artist, the movement of energy and despair among the vanquished, and the hopeful determination in the advancing victors. It is one of the excellent pictures of the artist. In the Palace of the Council of State is a "Justinian;" and in each of the churches in Paris, a religious picture by Delacroix; as well as other works in some of the provincial galleries.

Not long after this, another important work was confided to him, the painting of the cupola of the library of the Chamber of Peers. It was finished this year. The subject is taken from Dante. It is the scene in which Homer meets and leads forward Dante, with his divine guide, into the circle of great poets and philosophers of antiquity; to whom is allotted the mildest and brightest region of the Inferno, in fact, a sort of heaven in hell. On the whole, it does not seem one of the best of his works; it is rather an indication of what the artist has wished to execute, than the complete expression of his purpose.

Another concave surface, over the window, is painted with a representation of Alexander the Conqueror finding in the spoils of the Darian rout, and ordering to be respected, a manuscript of Homer's poems, preserved in a precious case. The same qualities and defects are observable in this, as in the other work. There is always a rich play of colour, and a bold attempt at expression. There are also a power and effect in the general aspect which are lost, however, in fragmentary examination.

From his first appearance, Delacroix has served as a bone of contention between two parties of worthy critics in France,—for two parties there always must be in a case. One has held him up as the perfection of genius and talent in painting; the other as a mere dauber of daring subjects, in a flaring and vulgar manner. One party has done the artist just as much good as the other. If either have done harm to his talent, it is rather that of his immoderate partisans. For them he is Veronese, Titian, and Rubens, condensed and sublimated; he is even Shakespeare, Dante, Goethe—all that is exquisite in them, with the genius of a great painter superadded into the bargain. We are sure that often has Delacroix exclaimed, of these celebrators, "Save me from my friends!" The fact seems to be, that, from the contradictory qualities of Delacroix's talent, from his large poetic sentiment, less expressed than understood in his works; from his rich powers of colour, the sensual side of Art in a man himself eminently intellectual; it requires considerable freedom from prejudice, as well as discernment, fairly to perceive and judge the artist. Not pretending to this, we give merely our own impressions, felt under the effort to appreciate all that was elevated in the subjects remarked upon.

THE FINE ARTS IN AUSTRALIA.

KNOWING that you necessarily feel interested in all matters connected with the Fine Arts, I send you a short account of their progress, during the past seven or eight years, in the Australian colonies.

On landing in Sydney, at the close of the year 1840, my attention was naturally directed to the point of ascertaining to what extent a love and taste for matters connected with Art, existed in this distant part of the globe; a subject of deep interest to me, considering how probable it was that, for some years to come, I should remain a resident there.

Much as I had been delighted, on my arrival in Port Jackson, with the varied beauty of the harbour, and the situation and unexpected extent of the city of Sydney, I must confess my surprise was increased, when observing how considerable a taste for the elegancies of life was manifested in the fittings and furniture of the better class of residences; the walls of many of which were hung with paintings, varying in merit, but, on the whole, just such as one would be likely to meet with in similar establishments in England. Of course this, in many instances, was attributable to the circumstance of persons, emigrating to the colony, having brought their "household gods" with them.

In the houses of a lower class the love of ornament was equally perceptible; but here, as indeed might be expected, the taste was capable of considerable improvement. This class of persons would have to depend on the supply afforded by the colonial market, the importation to which consisted principally of vulgarly-coloured scriptural prints, sporting subjects, unwieldy oxen, &c., &c.

I remember being told, at the time of my arrival, that the most popular prints which had been received for some time past, had been those well-known engravings after Parker—"Looking Out," and "Looking In." These, with their abundance of colour and gold, had proved highly attractive, and occasionally had been sold for fifteen guineas the pair. On inquiring why a better class of engravings was not ordered from England, I was told that the tastes of the people must be consulted.

Now considering of what the population of New South Wales in a great measure consisted, I could not come to this conclusion; on the contrary, I was of opinion that the introduction of a better class of prints would, after a while, not only answer the ends of trade as well as those they had been in the habit of circulating, but that they would be the means of improving the taste of the people, and thus be doing a great benefit to the community at large.

For the purpose of more generally expressing my views on this and other matters connected with Art, I agreed to the request of the Committee of the Mechanics' Institution, to give some lectures on the subject. This I did, in two series, consisting of six lectures in each; and I had the gratification of finding, that, by treating the subject in a popular manner, and illustrating it with drawings, as well as practically, the interest of my audience increased to that extent, that, although the theatre of the institution afforded accommodation for nearly five hundred persons, numbers were frequently unable to gain admittance. This state of feeling was favourable to my wishes, and I thought the time had arrived when an exhibition of pictures would be supported, and would be likely to advance the object I had in view. For this purpose I called together those who were practising any branch of the Art as their profession, and proposed that we should select and borrow pictures from persons residing in the colony, which, together with the productions of artists living in Sydney, would form a sufficient number of works for an exhibition, and be the means of doing all parties a service.

My scheme was honoured with the approbation of His Excellency the Governor, the late Sir George Gipps, and arrangements were made for carrying it into effect; but unfortunately the result of previous mercantile imprudence and over-speculation was then beginning to be felt in the colony, and a state of universal distress ensued, which continued during the following three or four years.

Of course these were no times in which the Arts could be expected to flourish, and I was obliged to abandon my project. In the year 1844, I left Sydney for the neighbouring colony of Van Diemen's Land. At Hobart Town I again proceeded with my plan of giving lectures on Art, and

taking means for getting up Exhibitions of Paintings. I found here, as in New South Wales, considerable interest in the subject was awakened, and I was most fortunate in meeting with the hearty co-operation of the Bishop of Tasmania, the Colonial Secretary, the Treasurer, the Architect, &c., and the result was, that in January, 1845, the first exhibition of paintings in the Australian colonies was opened in the legislative council chamber, granted for that purpose by his Excellency the Lieut.-Governor. It was well attended, and afforded great gratification to every one. Since that time an Exhibition-room has been built in Hobart Town by Mr. R. V. Hood, in connexion with his picture-frame manufactory. In this room we had a second exhibition in 1846, and a third exhibition took place in Launceston, the north side of the island, in the beginning of the present year.

I have been gratified in finding that, (although during my residence in New South Wales the circumstances of the colony compelled me to give up my idea of establishing exhibitions of paintings there,) the old feeling has been revived, and that during the past year a most excellent collection of pictures was brought together in Sydney. Subscribers to the amount of six hundred were found who took season-tickets at a guinea each, which has left funds in the hands of the committee to proceed with during the next year.

And now as to the effect of these exhibitions and other exertions, on the community. Any one acquainted with the colonies now, and who knew what they were seven or eight years since, cannot fail to have perceived, that although a great number of trashy prints are still sent out from England, and meet with purchasers, and for years to come no doubt will do so; yet, that engravings from Wilkie, Landseer, and Turner, are much more frequently to be seen than they were, and that the lithographic works of Haghe, Frederick Tayler, Harding, Nash, &c., &c., are taking their places on the drawing-room tables of the colonists.

Perhaps another proof of the diffusion of taste for the Fine Arts, might be found in comparing both the quantity and quality of drawing materials now in demand, with those of former years. Then, the shops had their scanty supplies from inferior manufacturers; and articles which would not be used in England, were sent out there, because they could be supplied at a cheaper rate, and thus enable the colonial vendors to increase their customary exorbitant profits. At the present time, scarcely any but the best materials are saleable, and I know of orders being sent from Hobart Town to one house in the artists' colour-trade, in the course of twelve months, to the amount of about two hundred pounds. These circumstances, as well as many others that might be named, will I think at once show that a feeling for Art is rapidly increasing in the Australian colonies; and when we consider their importance to Great Britain, and the character of the people by whom this distant land was first colonised, and who still form a large portion of its population, the fact of its being so must be a matter of high gratification to all who would raise the tone of its society, and who cannot but feel how powerfully influential a taste for the Fine Arts must be in effecting that most desirable object.

J. SKINNER PROUT.

September 27, 1845.

[The contents of the above communication cannot but prove interesting to many of our readers, as affording an idea of what is going on in the Art-world of a far-distant portion of the British dominions. We have at former periods, through the courtesy of other correspondents, been able to describe the progress of Art in Australia and the adjacent colonies; but a personal interview with Mr. J. S. Prout, an excellent artist, who has passed many years in that part of the world, justifies us in hoping that much good may hereafter be expected. It is scarcely to be supposed that a country yet in its infancy, and whose first object must be to employ its energies on the essentials of life, can give much attention to its elegancies; but success in the former will induce a comparative onward progress in the latter. Mr. Prout has returned to England with his portfolio enriched with a large number of admirable sketches of the beautiful scenery of the various places where he has been located; he purposes publishing them in lithography, and as he will himself draw the views on the stone, there is no doubt that his labours will issue in a faithful and truly artistic work.—Ed. A.-J.]

ORIGINAL DESIGNS

FOR COTTAGES.

THE Design No. 11 is a half-timbered single cottage, adapted to the plan of No. 9; the object attempted being that of a greater degree of ornamental character. This might be accomplished without very materially increasing the outlay; and the building, if placed on a well-selected site, would form an attractive feature in the landscape. The overhanging dormer-window and open porch serve to give variety to the external appearance of the building, and, at the same time, to increase the comfort of the internal arrangements. The estimated cost is 110*l*.

Design No. 12 consists of a double cottage, one of the tenements being adapted as an entrance-lodge, the other as a dwelling for a keeper or gardener. The stairs and entrance-lobby occupy the centre of each building, having on either side a living-room sixteen feet square, with kitchen at the back, sixteen feet six inches, by thirteen feet eight inches, and shed and out-offices in the yard behind. One pump serves for the supply of both cottages. A pantry is provided under the stairs. Two bed-rooms are obtained above, one of which might again be subdivided, if necessary. Oven, copper, and sink are placed in each kitchen, and ventilation given to the several apartments in the manner described in the earlier designs of this series. The style admits of some degree of decoration, and the bay window would occasion a little additional expense, but much accommodation is gained by it internally, and the picturesque effect of the building most materially improved. Stone is the material contemplated in this design; but the whole (with the exception of the ornamental details) might be executed in brickwork, and the expense, by this means, much lessened. If built with stone, the cost is estimated at the sum of 450*l*.

In concluding this Series of Designs,* the author conceives that a slight review of the objects to be obtained in cottage architecture may not be deemed irrelevant. A well-selected site, a well-arranged plan, a well-warmed and ventilated dwelling, a plentiful supply of good water, and, above all, efficient drainage, seem to be the principal desiderata; and when to these are added pleasing forms and a consistent style of building, the Englishman's cottage, provided with so many essentials for his comfort, becomes an object of cheerful contemplation to the *mind* as well as to the eye. Fully to complete the picture, however, industry, order, and cleanliness, are indispensable on the part of the inmates.

The requisites for a desirable site are a dry and gravelly soil, sufficiently elevated to be clear of exhalations from various causes, and at the same time protected from bleak winds and severity of atmosphere. The aspect should be south and west, where it can be obtained. Groupings of trees, although exceedingly beautiful adjuncts of the landscape, too frequently, from their close proximity to the cottage, prevent the free escape of smoke, and, consequently, become a considerable source of annoyance in its internal economy. Contiguity to a good road and footpaths is unquestionably necessary, and also the opportunity of garden cultivation, to an extent sufficient for the supply of the tenant's wants. The author is quite aware of the well-founded objection which, in many cases, exists, as to the cottager's cultivation of flowers, inasmuch as a greater degree of care, time, and outlay are required than his resources would seem to warrant; but a limited and judicious application of his labour cannot fail to produce that degree of decoration in the external part of his dwelling, which will lend a charm to the most simple forms of building. The rooms constituting a cottager's dwelling are few, and the arrangement of plan is, consequently, susceptible of little variation. Care should, nevertheless, be taken to give as much possible space for tenantable occupation, avoiding all unnecessary multiplication of doors or openings, and making every space available for useful purposes. The kitchen, wash-house or outhouse, should be provided with sink, copper, and—if

possible—a small oven, and the most convenient description of cottage range introduced.

It is advisable to keep the space appropriated for the pantry as much distinct as may be from the place in which the cooking, washing, and household operations are carried on; and the outhouse buildings

the rooms rarely exceeds fourteen square feet, the common Rumford grates will at all times afford ample warmth, and, if properly constructed, entire freedom from the nuisance of a smoky chimney. The drainage should be conveyed as directly as possible from the house, and well trapped at its



should be as contiguous to the main building as may be consistent with the purposes to which they are appropriated. Wherever possible, it is very desirable to obtain three bed-rooms, each separately approached. The mode of ventilation frequently alluded to in this Series of Designs, is, it

junction with all internal drains, with the best fall which can be obtained; and wherever a cesspool is found requisite, the same should be kept as far as can be from the dwelling, and so constructed as to be easily cleansed from time to time.

Should the author's contributions to this Journal



is conceived, quite sufficient, comprising a provision for the accession of fresh air, the emission of noxious currents, and exclusion of draughts.

In a cottage well arranged, with reference to its external openings, and in which the average size of

assist in the slightest degree the great object of increasing the comfort of the poorer classes, his labour will not have been in vain, and ample will be his reward.

JOHN GEORGE JACKSON.

Leamington, October 14.

* Several inquiries having been made as to the publication of these Designs in a more connected form, the author begs to announce his intention of submitting the same to the public. Each Design to be explained by a plan and two elevations. Subscribers' names will be received by the Publisher of the ART-JOURNAL.

PILGRIMAGES TO ENGLISH SHRINES.

BY MRS. S. C. HALL.

WITH NOTES AND ILLUSTRATIONS BY
P. W. FAIRHOLT, F.S.A.

THE PRINTING-OFFICE OF WILLIAM CAXTON.



CONSIDER how many hours of our existence are spent in reveries! in that waking sleep, that dream-like condition, apart from present life, yet recalling lives and scenes over which we may have just closed some venerable volume. How we envy those old worms! small atoms full of wisdom, wriggling their way through black-lettered toms, unable to endure any light but that of other days; full of what they can neither impart nor comprehend. For aught we can tell they have their own literary cliques, which like other cliques can see no good beyond their own narrow circle—the circle, which no larger than might be covered by a silver two-pence, forms their world! Roll away, little fellow, we cannot replace you in your nest; you have eaten a good round hole out of old Caxton's book upon chess—that combination of brown and faded leaves which our old housekeeper calls 'rubbish.' Rubbish! how precious in our eyes are those mouldering pages; how carefully we turn them over, and mend them here and there with soft smooth paper, tending them as mothers do their children, and laying sheets of foolscap between each page, close the volume carefully, and then sink into a reverie, in which things and scenes of old, float, and pass, and dimly crowd around us. Man may philosophise and, closing his eyes upon the material world, dream on, and by the magic and strength of imagination, that refining essence of immortality, which stirs within us, active, ennobling, and investing—by that mighty power—he may create new wonders and new worlds; but the wonders of the future will hardly surpass the wonders of the past. If we had but the power to open afresh the bowels of the earth, to call upon the sea to give up its treasures and its mysteries, to command that lost Art may be restored, how should we be shorn of our self-sufficiency and pride! Every moment of our lives we are enjoying the benefits of past improvements, and yet suffering ourselves to be carried away by anticipations of those that are to come. Yet, surely, we may be too prone to overvalue the past. We have arrived at that period of life when memory is stronger than sympathy, and a habit of wandering amongst old places, and pondering over old works, and thinking about the people of old—the olden world—may, perhaps, render us not so alive, as an immortal spirit should be, to the future. The past is more tranquil and pleasant to dwell with than the present; we do not perceive those blemishes through the mist of years which offend us now. The people themselves, the great and mighty ones, do not come before us with their palpable faults to deceive our conceptions, and we can comfort ourselves with the belief, that their errors, when recorded, have been exaggerated by the harshness of the historian.

This train of thought has been encouraged as we have been pondering over the eventful and not unromantic life of one of whom we know little—yet nothing that is not honourable to human nature; one to whose memory we owe much more than we can pay, or are even disposed to pay; for who, upon opening a book, thinks upon blessing the memory of WILLIAM CAXTON, the first English printer? Of a truth, his cypher* should be inscribed in every English school-room, and scholars should doff their caps as they pass it by; while such as feel bound to honour the first who introduced, practised, and communicated this most useful Art into our

* This cypher is given above from one used in his books: it consists merely of his own initials, with the Arabic numerals 74, to note that year in the fifteenth century, when he first introduced printing into this country. His friend and successor Wynkyn de Worde, used the same device, with the addition of his own name at the conclusion of the books which issued from his own press.

country, should not forget that it was a WOMAN, the Lady Margaret of York, King Edward the IV.'s sister, who, passing as a bride to the Duke's court at Bruges, entertained William Caxton in



her retinue,* and encouraged him in the practice of an Art, of which he had learned, according to his own simple account, 'a good deal at considerable expense.'

He was born in the weald or woody part of Kent,† during the latter part of the reign of Henry IV., and apprenticed to one of London's worthy citizens, by trade a mercer; and thus laid the foundation of his commercial knowledge.‡ His taste led to the acquirement of considerable proficiency in penmanship and the knowledge of languages,§ which, doubtless, forwarded his interest in obtaining the situation he held in the Lady Margaret's 'retinue.' We are informed that he 'stuck painfully' to the task she gave him, bringing forth the work under the title of 'The Recuyell of the Historye of Troye, &c.,' which is the first book at least in being, or which we know of, ever printed in the English tongue. Its title-page is quaint and curious:— 'Here begyneth the volume intituled the Recuyell of the Hystorye of Troye: composed and drawn out of dyverse bookes of Latyn into Frenshe, by the right venerable persone and worshippfull man Raoul le Fevre,|| preest and chapelain unto the right noble, glorious and myghty prince in his tyme, Philip Duc of Burgoyne of Braland, &c., in the year of the incarnation of our Lord God a thousand four hundred sixty and foure, and translated and drawn out of Frenshe into English by William Caxton, mercer of the cyte of London, at the commandment of the right hye mighty and vertuose Princesse, his redoughty Lady Margarette, by the grace of God Duchesse of Bourgoyne, &c., which sayd translation and work was begonne in Brugis, in the countre of Flaunders, the fyrst day of Marche in the year of the incarnation of our sayd Lord God, a thousand foure hondred and

* Caxton notes that he received a yearly fee and 'other many goode and grete benefetes,' which proves that he stood high in her favour, though in what rank or quality he served the Duchess is not known with certainty. Dr. Dibdin says, 'he should suppose him to have now no regular employment, or rather that he was a gentleman of her household, in a sinecure situation, receiving an annual salary.' That he was entrusted by King Edward IV. on important missions is proved by his being connected with one Richard Whetehill, in concluding a treaty of trade and commerce between that Sovereign and the Duke of Burgundy, whose son afterwards married King Edward's sister, the Lady Margaret, named above.

† So he informs us in his 'Prologue to the History of Troy,' not, however, specifying the exact spot in that portion of the county so called, where he first drew breath, nor has the place been ascertained. The small town of Caxton, in Cambridgeshire, has been asserted to be his birthplace by some authors, solely because of its similarity of name. The precise period of his birth is also a matter of conjecture, his early history being involved in obscurity.

‡ His master was Robert Large, a mercer of considerable eminence, who officiated as High Sheriff, and ultimately became Lord Mayor in 1439. At his death, in 1441, he remembered Caxton in his will, which still exists in the Prerogative Office, by a legacy of twenty marks.

§ Dr. Dibdin informs us that the Mercers of these days, being general merchants, frequently had commissions for books; a cargo of Indian spices and Greek manuscripts sometimes came together to the Medici, their great fellow-traders. The original French composition of 'The book of Good Manners' was delivered to Caxton by a special friend of his, a mercer of London, named William Pratt; and Roger Thornyke, also a mercer, at a later period induced Caxton's successor, Wynkyn de Worde, to print the 'Polyehronicon.'

|| His passion for roses may be very probably derived from his intimacy with Raoul le Fevre, when he resided in the Duke of Burgundy's court, and with Henry Boulanger, Canon of Lausanne. The former was the author of the 'Romance of Jason,' and the 'History of Troy,' both of which were afterwards translated and printed by Caxton, and at the instance of the latter he did the same for 'the History and Lyf of Charles the Great, Kyng of Vienna, and Emperour of Rome.'

sixty and eight, and ended fynyshe in the holy cyte of Colon the XIX day of September, the yeare of our sayd Lord God a thousand foure hondred sixty and eleven.' The title-page and some other portions of the first edition of this book are printed in red ink; and its most charming portion is the evidence of Caxton's modesty as he apologises for his small knowledge of the French language, and his imperfectness in his own, *having lived out of England nearly thirty years.* It is impossible also not to sympathise with our first printer when he concludes with this gentle appeal to our sympathies:— 'Thus,' he says, 'end I this booke, and for as moche as in wrytyng the same my penne is worne, myne hande wery, and my eyen dymmed with overmoche lookyng on the whyte paper, and that age creepeth on me daily and feebleth all the body.' And he goes on to say how he had promised this book to divers gentlemen, adding, 'It is not wretton with penne and ynke as other bookes ben to thende that all men may have them atones, for all the bookes of this storye named the Recule of the Historys of Troyes then empynted as ye here see were begonne in oon day and fynyshe in oon day.' What astonishment this declaration must have excited in the *litterati* of old; quite as much as our steam-boats and railroads and daguerreotypes, and a score of other things have produced in the present. What will our friends the Edinburgh Chambers' say to this, who issue their hundreds of thousands of 'bigger books' weekly!

Although Caxton so touchingly complains of his advanced years when he had fulfilled the wise and gracious command of his royal patron 'the sovereign Lady Margaret,' yet three years elapsed before he brought his Art into England; during which period we have no record of Caxton's proceedings; the 'Game of Chess,' which was elaborately dedicated to the Duke of Clarence, who 'made his exit about four years after in a butt of malmsey,' is believed by many to have been the first book he printed in this country.

Our very pearl of favourites, old John Stow, in his 'Survey of London,' says that 'in the Eleemosynary or Almonry (at Westminster Abbey) now corruptly called the Ambry, for that the alms of the Abbey were there distributed to the poor, John Islip, Abbot of Westminster, erected the first press of book-printing that ever was in England, and Caxton was the first that practised it in the said Abbey.' Whoever authorised him (and the *who* is a disputed point), it is very certain that *he did* practise it *there*, at the entrance to the Abbey, from which circumstance a printing-room is to this day called in technical phrase a *chapel*.* Stow, all wonderful as he was, was not infallible, and there are others who prove from certain documents that Doctor Thomas Milling was Abbot in those days; he was succeeded by the bountiful John Estney, who survived him, so that if he established Caxton in his printing-office, it must have been before he achieved the mitre of Westminster.

The first book printed by Caxton at Westminster (which contains an absolute date 'fynyshe the xviii. day of Novembre, and the sevententh yere of the regne of King Edward 1477') was a translation by the unfortunate and accomplished Earl Rivers, containing seventy-five leaves, called the 'Sayings of the Philosophers.' At the end of this work are three pages of Socrates's saucy sayings about women, passed over by the noble translator, but added—with an apology—by the printer himself, which made the matter worse. He declares that the women of this our England are altogether different from the Xantippes of Greece, being here 'right good, wise, playsant, humble, discrete, sobre, chast, obedient to their husbandis, treue, secrete, stedfast, ever busy and never idle, attemperate in speaking, and vertuous in all their workes.'

Very good, Master Caxton, and for so much your

* Dr. Dibdin says: 'It is most probable that Caxton, after the manner observed in other monasteries, erected his press near one of the chapels attached to the aisles of the Abbey, and his printing office might have superseded the use of what was called the Scriptorium of the same, which was the chamber in which the younger monks were constantly employed in transcribing books. No remains of this once interesting place can now be ascertained; indeed, there is strong presumption that it was pulled down in making preparations for Henry VII.'s Chapel. For if Henry made no scruple to demolish 'the Chapel of the Virgin,' in order to carry into effect his own plans for erecting the magnificent one which goes by his name, the office of our printer stood little chance of escaping the same fate.'

countrywomen are greatly your debtors; but mark the context—the stamp of an old bachelor, or a man rejoicing in liberty, regained by widowhood, is upon it:—‘or at least sholde be so,’ they are so ‘or sholde be so.’ This is, perhaps, as good an example as we can give of the half pleasant, half ironical style, of our rare old printer. But that it would occupy too much of our space, we might insert a list of Caxton’s works; for he imparted his knowledge unto others, and he printed more rapidly after a time than he had done at first. The Art made its appearance in 1479 at Oxford, and the following year Caxton sent forth three works from his press in Westminster.

Caxton having been the first to print that King John was poisoned by a monk, at the Abbey of Swinshed, near Lincoln, he drew upon him much monkish abuse; yet he only printed it from a chronicle, of which we are told several MSS. are still in existence; one, for instance, in Benet College Library. Doctor John Parkman, in his life of the King, in



ANCIENT PRINTING OFFICE.

Speed’s Chronicles, believes the tale; for, he says, ‘an author more ancient and unexceptionable than all the rest, even King John’s son and successor in his kingdom, averred it’ when the Prior of Clerkenwell saucily told him, being in that house, ‘that as soon as he ceased to do justice towards his prelates he should cease to be King,’ to which his Majesty, enraged with his traitorous threats, replied, ‘What! mean you to turn me out of my kingdom, and afterward to murder me, as my father was dealt with?’ About the same time that printing was introduced at Oxford, a schoolmaster set up a press at St. Albans,* and truly the knowledge of the Art which is knowledge, spread amazingly, for it was patronised by the nobility and by the church; the latter, indeed, were the great preservers, though not the diffusers, of literature, and promoters of Art during the darker ages; enriching their monasteries with the treasures of printing, and taking care of what otherwise would have been destroyed. At first, the church did not apprehend any evil to itself from the extension of knowledge, and it was evident that Caxton feared none; his labours were those of a man of passing industry, devoted to his Art, and most anxious to make it the means of fostering and spreading abroad a love of religion, virtue, and good manners. His great age seems not to have

abated his constant application at a period when nature, worn out by the cares and trammels of life, seeks repose. He continued indefatigable, labouring with the vigour, and more than the perseverance of youth, in an occupation which at its very commencement he found painful, ‘as his frame was worn, his hands weary, and his eyes dimmed with looking on white paper.’ His last days were eminently characteristic of his life and character, for he employed them in translating from the French a large volume of the ‘Holy Lives of the Fathers Hermits living in the Deserts;’ a work full of the solemn stillness of its subject, and calculated, while it weaned his heart from all worldly attachment, to exalt it above the vain solicitude of life.

Wynkyn de Worde, who was Caxton’s pupil,* informs us that this work was translated in 1491, and that he finished it *the last days of his life*. Events often supply proofs, that the Almighty permits the spirit to linger in its frail tenement for the accomplishment of some great object. Certainly the body wrestled with the spirit, and the old man accomplished his task, and then calmly and quietly departed. There is no record of his having been married, but his funeral expenses are rated in the Warden’s account books of St. Margaret’s, Westminster; six shillings and eightpence being charged for four torches, and sixpence for tolling the bell.

Cardinal Wolsey tolled an alarm bell to his memory which sounded beyond England, when he wrote to the Pope, ‘that his Holiness could not be ignorant what divers effects the new invention of printing had produced;’ and after complaining of its having occasioned schisms and sects in Germany, he arrives at the conclusion ‘that if men were persuaded once that they would make their own way to God, and the prayers in their own native language might pierce heaven as well as in Latin, how much would the authority of the mass fall; how prejudicial might this prove to all ecclesiastical orders.’ But the power of the press once manifested could not be restrained; the revolutions that have been effected by its influence, whether for good or evil, are registered in history; and it would be difficult for us to imagine the interests, occupations, or business of a world, without books. Caxton, an old man with white hair, and of a simple and steadfast, rather than a brilliant or comprehensive mind, effected more towards illuminating England, than all the mighty powers that preceded him for centuries.



CAXTON'S HOUSE.

* The ancient printing press engraved above is copied from one of the earliest representations of this ‘mighty engine’ known. It is seen in the title-page of a book printed in 1498 by Jodocus Badius Ascensianus. It is curious as it shows the printer at work attended by his boy inkling the galleys, and the compositor seated on one side, with his composing stick and manuscript before him. On a shelf above his head are various books. It also shows how little improvement was made in the printing press until comparatively modern times. This cut may be received as a picture of Caxton’s office at the end of his industrious life.

* He was a native of Lorraine, and came into England either along with Caxton, or was afterwards invited by him. He was a man of superior talent and skill, and was employed as Caxton’s assistant until his death. He continued in his office as his successor till between the years 1500 and 1502, when he removed his printing office to the sign of the ‘Sun,’ in the Parish of St. Bride’s, Fleet Street, where he died in 1534, after greatly improving his Art.

We had curiosity to visit the Almonry in Westminster to look upon the house traditionally said to have been his residence, and pictured here as it was previous to its demolition at the end of last year; but before we describe the *House*, let us say something of the place.

The Almonry is so termed from the foundation of an almshouse for poor women by Margaret, mother of King Henry VII. The old Chapel of St. Anne also stood here, and the place was called the Eleemosynary or Almonry, because there also the alms of the Abbey were anciently distributed to the poor. The whole of the ground for a considerable distance around this spot was covered by the buildings of the monastery, the Great and Little Sanctuary, and the Gate-house adjoining the Almonry. The Sanctuary was celebrated as a place of refuge for offenders from the earliest period; some writers supposing that it obtained that privilege from Edward the Confessor. A violation of sanctuary perpetrated by Thomas of Woodstock and Sir John Cobham, in the reign of Richard II., who dragged from thence Tresilian, the Lord Chief Justice of the King’s Bench and hanged him at Tyburn, was so loudly complained of by the abbot, that the offending parties were obliged publicly to ask the abbot pardon and absolution. In the reign of Henry VI. Eleanor Cobham, wife to Thomas of Woodstock, Duke of Gloucester, fled there; but being charged with witchcraft and high treason, (crimes imputed to her in Shakspeare’s delineation of this lady) she was refused harbourage. In the reign of Henry VII. the privileges of the Sanctuary were restricted, and Elizabeth brought it under regulations so that no persons but debtors could avail themselves of it; and such were obliged to take oath that they claimed it not for fraud, but only for safety till they would pay their debts. They were then made to give up all their accounts honestly, and an inventory of all their debts and effects, which if not sufficient to pay, they were to labour to do so by all honest means. They were to attend daily prayers, be obedient to the dean, wear no weapons, or be out of the Sanctuary before sunrise or after sunset. The Gate-house was a prison for offenders in general. Here Colonel Lovelace, the poet, was confined, as were many of the royalists in the time of Cromwell. The last relic of the building was removed a few years since; it was a portion of the old wall with an ancient pointed arch; it stood at the entrance to the Dean’s Yard, where the way is now to the schools. An engraving of this building is given in page 21 of the present volume of our Journal.

The Little Sanctuary included that portion of ground opposite St. Margaret’s Church where now stands the sessions-house, the hospital, and mews. It consisted, as lately as 1806, of a cluster of streets with gabled overhanging old plastered houses, partially decayed, and exhibiting their timber framework in a tottering condition. Upon pulling them down the original gates leading to the Sanctuary were discovered, which then formed the entrance to a narrow way that received the appellation of ‘Thieving Lane,’ so given probably, because down that lane felons were led to the old Gate-house prison; but the inhabitants may have occasioned the bestowal of the title upon the street they inhabited, for it is recorded as being haunted by the worst of characters, and a harbour for filth and pestilence.

The Almonry of our own day is literally worse than it can be represented. Prepared as we were for all that was vile and revolting in its miserable inhabitants, we were not,—could not be, prepared for all we saw. To say that it is the St. Giles’s of the west end, is saying nothing; its dark and unclean streets are the abodes of infamy. Those who, impelled by a holy wish to save from sin, visit it by day, creep cautiously along, shrinking from the haggard faces or thievish hands, that find refuge there when they can find it nowhere else. The impure district, called by a name so redolent of charity, consists of a cluster of small streets, buried, as it were, between the greater thoroughfare of Westminster; which, however, has no direct communication with them but by narrow alleys and courts still narrower, several of them being mere doorways that open dark passages in the close and murky streets, whose dim and shattered windows let the cold blast in, and the fumes and voices of maddening and most degrading dissipation out. Ragged and bleared-eyed children, serving to show how hideously sin can deform even a child, peered

at, and cursed us as we passed. Rushing like a pestilence, from beneath an antique doorway, came a drunken woman, followed by a still more intoxicated man, brandishing a broom, with which he had not power to strike; some of their 'neighbours,' in their savage pleasure at the chase, expressed their satisfaction by loud oaths and shouting; and a costermonger, while loading his poor donkey from a cellar with more wood than a horse ought to carry, assured a heap of moving blackness—a sweep, we believe—who was half drowning kittens in a broken crock, taking them out to see if they were dead, and then putting them in again, not heeding that their tailless mother expressed her agony by every means in her power,—'that he'd leave the place next week—no one could stand it.' Having made our way from this open den, we fell to conversing with ourselves as to why our righteous folk did not purify what was, in the very olden time, a district sacred to deeds of love and holiness; and at last we got into Little Dean Street, by which, we afterwards learned, we might have reached Caxton's house without so much annoyance as we had experienced, and which, truth to say, somewhat damped our antiquarian ardour, for the time; for the day was dark, and the miserable people we encountered, darker still.

Passing down Little Dean Street the distance of some dozen houses, the lane suddenly widens, as if it were aware that, bad as it is, it contains something worth looking at; and so it does, for there stands, or rather stood, this remarkable house:—a timber and plaster erection, of three stories in height, the last story having a wooden balcony resting on the projecting windows below, and doors leading on to it, which has been traditionally called the house of William Caxton. It has been recently demolished, and improvements have taken place in its vicinity. Its antiquity cannot be safely ascribed to so early a date as the period when our printer lived, but it may have stood upon the site, or have been altered from the original structure.

The Roxburghe Club did themselves much honour when they erected a monument to this hero of letters, in the church where he lies buried, —St. Margaret's, Westminster.



CAXTON'S TOMB.

We transcribed the inscription—

TO THE MEMORY
OF
WILLIAM CAXTON,
WHO FIRST INTRODUCED INTO GREAT BRITAIN
THE ART OF PRINTING,
AND WHO A.D. 1477, OR EARLIER,
EXERCISED THAT ART
IN THE ABBEY AT WESTMINSTER,
THIS TABLET
IN REMEMBRANCE OF ONE
TO WHOM
THE LITERATURE OF THIS COUNTRY IS SO LARGELY INDEBTED,
WAS RAISED
ANNO DOMINI MDCCCXX.
BY THE
ROXBURGHE CLUB,
EARL SPENCER, K.G., PRESIDENT.

But England has not yet discharged its duty to its great citizen—its mighty benefactor.

CORRESPONDENCE.

THE ATHENÆUM v. ART-UNION SOCIETIES.

No one who feels interested in the success of Art, or who is alive to the honour and dignity of its professors, can be desirous of prolonging a discussion upon the unhappy affair in which the Royal Academy, through one of its members, has been recently engaged; yet the observations of the *Athenæum* in regard to the matter, and the unjust inferences which a writer in that journal has thought proper to adduce, render comment absolutely necessary.

Although I might be inclined to dispute the truth of the assertion which the *Athenæum* makes of its being a "sincere and earnest advocate of the cause of Art," I will give it the benefit of the assumption, upon the principle that those who love us best are most sensible of our failings, and are ever ready to tell us of them; still, at the same time, I would exclaim, "Save me from my friends." And if its advocacy made no more rational appeal than its logic, few, I think, would be convinced of its power to effect much good. In the number for September 23 is the following paragraph:—"Sooner or later Government will surely be so entirely convinced—as a Parliamentary Committee have already been—of the demoralising tendency of the present principle of Art-Unions, as to insist on their regulation in conformity with the assured practice of gentlemen and the certain progress and elevation of Art.—The Board of Trade must have a deaf ear to the mercantile pleading of the artist at its door," &c.

Now, I should much like to know where the author of this has found any remark in any Report emanating from a Parliamentary Committee, which, by even the most hypothetical reading, can be construed to mean that Art-Union Societies have a "demoralising tendency;" all that has ever been alleged against them, either by official documents or by individual opinion, amounts to this—that hitherto they have failed to promote the advancement of what is generally termed "high Art." Why such a result has followed their progress, the columns of the *Art-Journal* have over and over again abundantly shown; it is, therefore, needless for me at this time to combat such an assertion. But what is meant by the "mercantile pleading of the artist?" Is not the expression an insult to the whole professional body who, Royal Academicians and all, with but few exceptions, have memorialised the Board of Trade in favour of these Societies? Does the writer intend to infer that, like Jew-pedlars, British artists go from door to door to solicit the purchase of their wares? Of course, the artist's picture, like the author's manuscript, is a speculation; he passes long wearisome days, and weeks, and months, in producing a work, which he hopes to sell, that he may give bread to his family, and bring honour to his name; and when completed, it is hung upon the walls of an Exhibition-room, with a heartfelt wish, and perhaps a prayer, that it may find a purchaser. This is the only "mercantile pleading" of which he is guilty; and for this reproach is cast upon him, as if he had committed a discreditable or a criminal act. Is not the artist's method of disposing of his picture, as fair and honourable a proceeding, as is the author's, who offers to the publisher his manuscript for a given sum, or the writer's, who bargains with the editor of a periodical to supply "matter" at so much per page or column? "The assured practice of gentlemen," whether professional or otherwise, is to be "true and just in all their dealings;" and I certainly cannot see, that in any transactions in which our artists are concerned with reference to Art-Union Societies, save and except the unfortunate one that has called forth the animadversions of the *Athenæum*, there has been any departure from this practice. The attacks of your cotemporary upon these Institutions are so frequent, and made with such pertinacity, that I sometimes think there must be something rankling within its bosom, beyond the upholding the progress and dignity of Art, which gives rise to them—something which has planted the "venomous shaft" there over and above what meets the eye; yet, like an unskilful counsel, who cross-examines his witness till he proves "too much" for the interest of his client, and thereby defeats his own end, the writer of the above and similar paragraphs exhibits a bitterness which recoils only upon himself.

But the inference concerning this transaction, drawn by the writer in the *Athenæum*, is as absurd as his remarks about "mercantile pleading" are unjust; it appeals neither to fact nor to common sense. Supposing Mr. Yarnold's picture had attracted the attention of some liberal patron of British Art, Mr. Vernon or Mr. Sheepshanks for instance, would it have been assumed that either of these gentlemen, in attempting to become the possessor of the work, was doing that which has a "demoralising tendency?" If a man buys a horse, "warranted sound," and it turns out that the animal requires the aid of the veterinary surgeon, is the buyer a willing party to the cheat? Or if I should happen to have received, unknowingly, a counterfeit bank-note, am I to be deemed a fit candidate for the felon's dock as an aider and abettor of the forger? With no more reason then may the Art-Union Society be accused of assisting in immoral practices when a subscriber unwillingly becomes the victim of an imposition. Besides, the committee of the Society, as soon as they became aware of the facts, put a veto on the bargain, and thus prepared the way for the dénouement of the whole affair.

In a second notice of this matter in the *Athenæum* of the 30th Sept., it is stated that the offending party "has sinned from no deliberate intention to do so, but through that relaxed tone of Art-morality which too many cases of late have established among the profession, and which influences of the most dangerous character are visibly tending to promote." And again, "we call on the Academy to assist us in urging the interference of Government for

the regulation of Art-Unions in a manner which shall prevent their being an instrument of degradation at once to Art and to the artist." "Mr. Reinagle has fallen before a class of temptation sedulously put in the way of artists in general by persons calling, and, we are sure, thinking themselves, patrons of Art." Now, we have here a repetition of the former charges, but clothed in different language; and, moreover, the Government is invoked to interfere in a matter over which no legislature could exercise any control, in so far as regards the working of the system; any official interference would indeed be the death-warrant of the Society. The writer of the above passages appears to me to be labouring under a hypochondriacal delusion; he sees evils which exist only in his imagination.

"Creating giants which he vain would kill,"

he collects an entire armoury of deadly weapons—a "relaxed tone of Art-morality,"—"influences of the most dangerous character,"—"an instrument of degradation,"—"a class of temptation,"—and with these he goes forth like another Peter the Hermit, and invites enlistment in this holy war against the whole mass of artists, Art-patrons, and subscribers to Art-Union Societies, who are, one and all, in his opinion, indirectly guilty of participating in a fraud. But the instruments he wields, though deadly, have no power to kill; they may, however, do much mischief; they may wound a sensitive spirit, may help to crush a rising man of genius, and bring distress on the heads of a deserving family. Art-criticism has effected all this before now.

I fear, Sir, you will think that much "virtuous indignation" is here wasted upon a matter which carries its own refutation with it. Such may be the case, yet I have thought it due to the profession and to the Art-Union Societies not to allow the remarks that have been made, and which certainly reflect upon them, to pass unnoticed. I will only add in conclusion, lest it might be thought these observations arise from interested motives, that I am not an artist, though a subscriber to the Art-Union of London.

Yours, &c., J.

BLACK LEAD.

SIR,—Our attention has been directed to page 265 of the *ART-UNION*, wherein it is stated that Mr. Mordan was the inventor of the method of preparing black lead. This is a mistake; the discovery was made by the late William Langdon of our firm upwards of half a century ago, who ultimately introduced a plan of preparing plumbago, of much greater power than the process described in your magazine. A notice of this little error will confer an obligation on

Your obedient servants,
BROOKMAN & LANGDON.

20, Great Russell Street, Bedford Square,
October 10th.

ART IN THE PROVINCES.

THE STAFFORDSHIRE POTTERIES.—A meeting for the distribution of prizes to the pupils attending the School of Design at Hanley and Stoke was held on the 29th of September, when the President of the Board of Trade, Earl Granville, occupied the chair. The course of study pursued at these schools is of the right order, referring almost exclusively to the manufactures of the respective places, consequently embracing chiefly modelling, sculpture, and drawing flowers and plants from nature. With specimens of these branches of Art-instruction, the rooms were abundantly supplied, and the Exhibition included much of a very superior quality. The subjects for which prizes were awarded on this occasion were for drawings from plants and flowers, executed at the pupils' own homes during the midsummer vacation. Many of the drawings were very large, and consisted of elaborate groups of these natural productions, delineated with great truth and delicacy of outline. The models were principally studies from the antique, some copied from prints, and a few original compositions or adaptations. At Stoke, the majority of the pupils are modellers, while at Hanley they are engravers; hence a corresponding difference is apparent in the style of drawing followed by each school; that of the former being distinguished by boldness, vigorous execution, and picturesque effect; and the latter by extreme accuracy, purity of outline, and redundancy of subject. The reports we are constantly receiving assure us that the Provincial Schools of Design are beginning to work practically well; and the localities wherein they are situated must ultimately derive great benefit from their establishment.

MANCHESTER.—The drawing of prizes by the subscribers to the Manchester Art-Union took place on the 3rd of October. The amount of subscriptions, we regret to state, fell far short of those for the previous years; the depressed state of trade for many months, which has operated so much against these societies in general, has been here felt as might be expected among a thoroughly mercantile community; yet we cannot but express our surprise and regret that the paltry sum of 300l. is all that the wealthy inhabitants of this populous borough could, or rather would, raise for the encouragement of Art in their native place: why the entire sum will scarcely purchase a good picture by a second-rate artist. The consequence has been, that the committee felt themselves compelled to divide this 300l. into two prizes of 30l. each, five of 20l. each, twelve of 10l. each, and four prizes of 5l. each, to allow of a few among the subscribers to possess some work of Art. There has been no engraving issued, nor could indeed one be expected, with such limited means at the disposal of the committee. The committee are again allowing the popular classes admission to the Gallery, at stated times, at a charge of twopence each.

ART IN CONTINENTAL STATES.

GERMANY.—BERLIN.—I send you a brief notice of our Exhibition, though it was closed some time ago. The catalogue contains 1733 numbers, consisting of 420 portraits; 409 genre and history paintings; 443 landscape, marine, and architectural pieces, and thirty arabesques. Twenty-two of these paintings are in the possession of the king; twenty-three in that of the unions or public galleries. 1370 are the number of paintings and designs, executed by 453 artists, 296 of whom are living in Berlin and Potsdam; ninety-three in other Prussian cities (seventy-one in Düsseldorf); twenty are sent from the other parts of Germany, and forty-nine from foreign countries—sixteen from Rome, twelve from Paris, two from London, thirteen from Belgium, five from Holland, one from Poland. Of engravings on wood and copper, lithographs, and designs for engravings, there were 157, by fifty artists. Of sculptures there were 148 numbers, nineteen of which are medals, and 129 busts, statues, basso-relievos, &c., in bronze, marble, gypsum, &c. Six bronzes are copies. These sculptures are executed by forty-two artists, for the great part, inhabitants of Berlin. The artificial industry is represented by thirty members and seven artists; the architecture by twenty-eight members and five artists.

Amongst the historical paintings principally worthy of consideration, are the "Death of Abel," by Begas; "Noah entering the Ark," by Pfannenschmidt, a young painter of great talent and serious sentiment; "Albrecht Achilles," by Steffek; the "Arrival of the Duchess Sophia of Brabant, and her son Heinrich, in Marburg, 1248," by A. Menzel, an artist well-known by his designs for Kugler's "History of Frederic II."

The best Berlin genre-painter is Friadr-Megerheim; remarkable for his choice of graceful objects, and for the sentiment of his compositions, for the beauty of his figures, and for admirable execution. He paints the interiors of rustic houses, and the happy scenes and characteristic situations of the lower classes. Amongst the portrait painters, Magnus is the first; excellent for nobleness of representation and the admirable clearness of his flesh-tints.

In the exhibition-rooms were several productions of the Düsseldorf school, which we mentioned in a former number: the "Fount of Life," by Schadow; "Othello," by Hildebrandt, &c. A very fine painting is the "Death of Rachel," by Metz, in Rome, a scholar of Bendemanns. Rachel is lying upon a carpet, her head in the hand of a female servant; Jacob, painfully afflicted and kneeling before her, holds her hand; women and girls stand round about weeping; one of them with the new-born Benjamin, another with the little Joseph; behind appears the train of the patriarch. Metz was formerly a sculptor, and has learned from this art the clear, perfect, and simple expression of the human form.

Amongst the genre-painters of Düsseldorf, I must name A. Tidemann, from Norway, who has exhibited a representation, taken from the real life of his own country. There is a religious sect, the Zangians, poor country people, men, women, and children, assembled in a blockhouse about a rustic, who is standing upon a chair and preaching. The scene is very characteristic, and gives a perfect idea of the individuality of that northern nation. Gasenclever has painted a society of drinkers in a wine-cellar, who, in very different manners, taste the various sorts of wine. The "Distraint," by C. Hübler, executed with the greatest truth and sharpness, is one of those paintings which neither delight, calm, nor elevate; but irritate and exasperate a certain class against social institutions. —The church of Heringsdorf, near Stettin, executed after designs by the present king of Prussia, is finished. Edward de Brèfre, engaged by the same monarch, has executed a great painting:—"Rubens, as Pacifator between England and Spain." The royal foundry, hitherto the atelier of the founder Fischer, who has executed there the former of the two great bronze groups, destined for the open staircase of the theatre, and who is occupied in preparing the execution of the second, has been placed under the direction of Klagemann, from Breslau, who is engaged to found cannon there. The last work of Fischer was the colossal copper cross, destined for the new cupola of the royal castle of Berlin.

Kaulbach has finished the first of his great paintings in the new Museum, and every body is astonished by their power and freshness, harmony of colours, and perfection of execution. Independent of the beauty of composition and the great talent of the artist, the style of painting contributes greatly to their merit. I wrote you on a former occasion of this new manner of painting, which is named Stereochromy by its inventor, Professor Fuchs, in Munich, as especially worthy to be recommended for the decorations of the Parliament Houses in London. Now, proof has been made on a large scale, and the artist is perfectly contented. Kaulbach declares, in this respect, that the Stereochromy is the best and most convenient manner of painting; that it unites all the advantages of oil and of fresco. The ground is prepared with a chemical solution of glass, and has the quality of absorbing the colours the same as a fresco ground. You transfer the outlines of your composition on ground as on canvas, and commence, just as you please, the execution of a whole figure, a group, or a particular face, &c. If the ground becomes dry, you wet it with water, the fluid with which you paint. In case you are not content with a line, a part, even a whole figure or group, you take a sponge and wash it away. You can paint with interruption, or without, till the figure or a part is finished, as you please. If your picture is finished, you can commence wherever you like and touch up parts, or figures, or groups, or the whole work. You can paint with opaque or with transparent colours, and have the whole choice of oil-colours still more brilliant; the white still whiter, the black more deep. Here the artist has the power of attaining the highest degree of perfection. The painting finished to your contentment, you fix it with a chemical solution of glass, by which it becomes impervious to water, fire, acidities, even stone and iron to a certain degree. Considering the high merits and the great importance of this invention, I feel induced, for the second time, to direct the attention of your artists to this object. The invention itself is till now a secret; colours, glass solution, and perfect instruction are to be obtained of the inventor, Professor Fuchs, in Munich.

DRESDEN.—An ingenious method of making artificial stone has lately been discovered in Saxony. The manufactory of the Messrs. Gran and V. Blossie, in Fittau, is furnished with slabs of this material, more beautiful and much less expensive than those of natural marble; moreover, pumice, whet-sand, and mill-stones, and excellent artificial objects, such as busts, basso-relievos, rosettes, and other architectural ornaments. Objects of all kinds are exhibited in Dresden, No. 55, C., Alaungasse.

MUNICH.—The Exhibition will remain open till October 31. Hitherto it has not been much visited, and very few works sold. The picture by Jacquard was purchased by Count Bassenheim. In a few days, the bronze statue of Gluck is to be erected before the Odeon. It is modelled by Brugger, and cast by Miller. It is a present from King Louis. So you see, the king remains, even without a crown, the friend and protector of the Fine Arts!

PARIS.—At the Academy (now no longer Royal, but National) of Fine Arts, this has been the great month of display. The *summum bonum* of the year's work, the proofs of attention on the part of professors, and of exertion on that of the students, have been exhibited before the criticisms and admiration of the public. There were the paintings and sculptures selected for the prizes from among the several competitions, and there were also the various works forwarded annually by the pupils already located at Rome. There were, also, as a species of *hors-d'œuvre* and additional attraction, the score of terminated symbolical figures of the Republic, one of which it is understood ought to be selected to embody the idea of the Republic, which 1848 has planted in the French national mind.

Of the competitions for the great annual prizes, we have already mentioned those of sculpture and medal-engraving. Those of engraving and historical painting follow. In the former, the subject of which is simply the nude figure in some upright movement, there seemed to be more promise of talent this year than for some time past. The latter, however, though of course the most important competition of all, did not certainly display as much talent as last year. The subject of last year, the ferocious assassination of the Emperor Vitellius,

was probably more favourable for the display of French talent, than the simple scriptural subject chosen this year, the entrance of Peter the apostle, into "the house of Mary, the mother of Mark." In the ten pictures admitted to the competition, there was really very little promise. The prize was awarded to a young man of twenty-four, called Boulanger, a pupil of Delaroche and Jolivet. The successful competitors in these four cases obtain a residence of five years in Rome and Italy, besides a pension, during that time, at the expense of the state. There are, besides these, medals awarded for paintings of a half-figure, nude-size of life, and for what is called the *Fête d'expression*, though the choice of a frightful female head for this purpose, and its utter absence of *expression*, does not make the wisdom and taste of the *soi-disant* fathers of painting and the Arts exceedingly apparent.

Among the works sent from Rome, the best in painting are by a pupil of Cogniet, M. Barrias, now three years resident at the French Academy there. In a small picture of "The Syrens," and in a larger picture of "A Gallic Prisoner at Rome," there is evidence of very considerable ideality, and inventive capacity. In one of the syrens there is great grace and elegance of design, and the imprisoned chief, clasping his little daughter, expresses well that savage pride and indomitable resistance, combined with strong parental attachment, which we imagine, after Cæsar's account, to have been strong in these old Gauls; among whom, for his personal accomplishments at least, such an one as this must have been esteemed. In short, M. Barrias does not seem to have much to borrow from his masters, in the matter of ideality; but in colouring, it were to be wished he abandoned entirely the miserable school of the Academy, to take such hints as he could gather from the great Venetians. Another large picture, "The Rich Man and Lazarus," is forwarded by M. Biennourry; but its qualities do not counterbalance its defects so far as to make an agreeable picture. There are some good copies from Raffaele also, especially one by M. Damery, in his fourth year at Rome. If we can judge aught by the landscapes forwarded this, and other years, the French school is yet considerably inferior to the English in that department of Art; not only are there less richness and softness of effect in the material execution, but there are less importance, depth, and grandeur in the choice of subject, and in its rendering.

The sculpture, however, is more successful than the painting on this occasion. There is a "Penelope," by M. Cavalier (in his last year of residence), which is really full of merit. Reclining in a chair, exhausted by protracted watching and anxiety, and the importunity of her impatient suitors, she draws aside from her weary and unwillingly wrought tapestry, and dreams of her absent lord, and dreaming, drops asleep. Her head falls over on her shoulder with so natural an inclination that one almost expects to see the sleeper half raise it with a dreamy attempt at uprightness. The spindle is ready to drop from the hand listlessly hanging over her knee. The robes fall in graceful folds over her limbs, and swell with a gentle heaving over her half-uncovered bosom. Altogether we have in it a work of Art by which one is attracted and held in pleasant reverie. We were assured, however, by an eminent sculptor, that it was executed entirely in plaster before going to Rome; in which case it seems strange to us that after his residence there he should send a work, so poor in comparison with it, as another female figure, entitled "Truth," which he has forwarded with it. If such be the case, it would seem to validate the opinion of Delacroix and others of the new French school, that the worst thing which can happen a promising young artist, is to get sent for five years to the Academy at Rome. Another artist has a "Dancing Faun," of undoubted merit and anatomical correctness; so correct, in fact, that the limbs look very much as if moulded from Nature. M. Guillaume also has a work of considerable talent, in the style of a Roman tomb, being busts of the "Two Gracchi," founded probably on some relic of the time. There is a striking brotherly resemblance, yet, at the same time, so entire an individual difference, that we cannot, on analysis, discover in what the resemblance lies. The expression is not even the same, and yet there is in both a strong and elevated determination becoming the popular Tribunes, and seeming, as it were, at once to overawe the "mechanical rabble," and remind the patrician dignitaries that the

popular liberties were not to be infringed with impunity. Among the architectural drawings sent, are valuable and beautiful plans and elevations of the "Ruins of the Parthenon," in their present state, by M. Titeux; and of the "Arch of Titus," with its triumphant procession of spoils, notables, the famous candelabra with seven branches, by M. Normand.

We have enlarged somewhat on this annual exhibition of the results of the Academical system; because we are not aware that a similar arrangement exists with respect to the Academy of London. It gives an opportunity, which is not unrequired, to judge of the regulations of the Academy and the administration of its privileges; and elicits criticisms (sometimes considerably severe), which, it is to be hoped, will not any longer fall fruitlessly into oblivion.

Of the competition of figures representing the Republic, the least said is the better. In place of twenty we have only nineteen. M. H. Flandrin, to whose sketch the first place had been given among the twenty chosen, has not executed it in large, and consequently retires from the competition. Among those presented there are two or three well executed, materially speaking, but there is not one well considered. They might all pass in review before the oldest and most thorough republican possible—before Plato himself, or Sir Thomas More—and the idea that a republic was represented in any one of them would be the last to suggest itself. In short, they are as heterogeneous and undecided in aim as is the great original, the French Republic itself, which resemblance is about the best encomium that can be passed on them.

A report of the Fine Arts has been published in the *Moniteur*, from the pen of the director himself, M. Charles Blanc. It is very good in spirit, and promises that something better will be done under our Democracy than was effected under the defunct constitutional Monarchy. As a means, it closes with proposing that the same sum as of old, namely 20,000*fr.*, be annually allocated in the civil list, for the ordering and buying of works of Art. And there is need. Even in the figures composing the total of the poor fellows transported for the horrible June affair, we find a proof of the necessitous condition of artists. Out of three thousand two hundred, there are no less than one hundred and fifty artists, or about one-twentieth of the whole! On one circumstance, however, we English may congratulate ourselves. Though almost every nation of Europe is represented among the *transportés*, there is not one Englishman, nor even an Irishman; though we saw the green banner of Erin floating among the others on the 15th of May.

Besides the good promise in the report of the director of Fine Arts, the Republic shows signs of magnificent intentions. A talent left unrecognised, in great measure, under the monarchy and under the old administration of the Fine Arts, has been, at length, suitably recognised. We speak of M. Couture, and we are not surprised that the Republic should hasten to take by the hand one of her ablest artists. His is a talent peculiarly calculated for the times. Full of energy and rough but sparkling fire, he loves to dash, as by magic, on the canvas some great composition; which, at the same time that it attracts and delights the popular eye, has the serious qualities of rich and harmonious line and colour to please the more fastidious connoisseur. In fact, by none of his contemporaries here, or perhaps elsewhere, is he equalled for a bold, flashy, vigorous genius, full of movement and gesture, and wonderfully rapid in execution. Some time before the Revolution we were struck by a rough sketch in charcoal in his atelier, of the "Enrolment of Volunteers" in the first great Revolution, when the stirring alarm, "*La patrie est en danger!*" resounded over the land. There was something as wild and thrilling as the times in this dim and cloudy sketch, out of whose mists rude and vigorous figures rose before the searching eye; figures impelled by great passions, and rushing together at the sight of common danger. But this flash of artistic invention, hurriedly dashed upon paper, lay, and might have lain, long unadvanced in the hands of the artist, discouraged at the times, and at the greatness of the dimensions in which he hoped to execute it. However, a few days ago, this sketch coming before the eye of some one in office, who had the ability to recognise its power, an immediate command for its execution was the result, accompanied by the allocation of

an atelier in one of the public buildings, large enough to execute it in the dimensions of thirty-six feet long, by twenty-two feet high; and a sum of 450*fr.*, has been paid as a temporary advance on its price, to be finally settled on the execution of the picture, which it is probable will be placed in the Chamber. The artist has of course set himself to work, putting everything aside; and in three or four years, or less, perhaps, the fame of M. Couture will, we hope, be established beyond question by the achievement of this vast work.

O. M.
The gallery of statues of the "Famous Women of France," in the gardens of the Luxembourg, has just been increased by the addition of eight: of which two at least show very considerable taste and talent, so that in sculpture also the Republic is doing something.

Before the 24th of February, the lithographic establishment in Paris of Messrs. Lemercier gave full employment to eighty presses, a considerable number of which consisted of artistic works. At the present time, six presses are but scantily occupied, and those are entirely applied to circulars, letters, and the lesser usages of lithography.

THE NATIONAL SCHOOL OF DESIGN.

PARIS.

ON the 27th of August the distribution of prizes took place in the Amphitheatre of the Lycée Descartes; the chair being occupied by Mr. Loysel, of the office of the Minister of the Interior. Among the numerous spectators who were desirous of being present on this occasion, there were many persons of eminence in Literature, Science, and Art, some of whom had been pupils of the institution.

M. Loysel was received by the director of the school, M. Belloc, and at one o'clock the business of the day was commenced by the latter gentleman, who read the report which, on the part of the Republic, expressed a wish that all citizens should enjoy the benefits of education, in order that they might be enlightened and just. M. Belloc, after affectionately addressing the pupils of the school, proceeded to say that the Institution had now enjoyed eighty-two years of existence, having been founded with the liberal view of educating the operative classes, of extending their knowledge, and, in a word, of producing a mutual intelligence between the artist and the artisan, such as existed in Italy in the times of Leonardo and Michel Angelo. In Art there are inspiration and operation, the idea and the execution; and these demand the heart, the head, and the hand. Therefore the student cannot be too early initiated into the accurate exercise of the eye, decision of touch, and ready composition.

All Arts, all vocations, have an incessant need of arithmetic, of geometry, and graphic tracery; and an operative who would attempt to execute works, to the accomplishment of which a preliminary education is necessary, would be like a pilot without a compass. Blind persons, it is true, by force of habit accomplish works almost incredible, and certainly difficult to persons who enjoy the use of their eyesight; should we hence conclude that sight is unnecessary, and that it only fetters the free use of the hands, and limits the imagination? Notwithstanding the absurdity of this proposition, there are those who accuse the exact sciences of being inimical to the sentiment of Art. It cannot be doubted, that with the office of correcting the judgment, and of determining reasons, mathematics are the best means of regulating the mind, of enlightening it in its progress, and of imparting to it habits of order, so highly desirable and necessary to public well-being.

If the exact sciences have in mathematics a common base, in like manner Design refers for its fundamental point to a conscientious imitation of the human figure; this superior type of harmony, this inexhaustible subject of meditation, as well for the artist as for the philosopher. This truth once admitted, the application of the principle in the school must be a subject of earnest congratulation; for it is evident that there is a marked improvement in drawing, as well in the delineation of the entire figure as in its parts, and it is to this department of instruction that the Exposition of the present year owes so many of its best examples, under the instruction of M. Peron. M. Lecoq de Boisbaudran has effectively promoted this valuable impulse, by having zealously,

during three years, given an evening supplementary lesson, and by continuing his course of drawing from memory, with a view to develop more particularly the invaluable faculties of observation and remembrance. M. Faure, distinguished by his talent in painting, impressed with the inconveniences resulting from a confined habit of copying engravings so elaborately as even to imitate the faults of impression and execution, has required first the perfect outline before the detail—a system adopted also by his colleague, M. Gault de Saint German, and as soon as the pupils have mastered the characters of the different drawings laid before them, their attention is directed to the objects themselves. Ornamental composition, so ably taught by M. Viollet le Duc, gives to the students a power, whereby they are at once enabled to apply their knowledge directly to industrial Art, architecture, and sculpture. The great object of this department is to give to all available objects a signification in composition; to teach the students that metal is suitable for such a class of ornaments, wood for another series, and stone and marble for others. In this department, composition is taught with given materials, and the essays of the students are corrected, and the more worthy passages pointed out. The Professor in the course of his instructions chooses the best materials, and executes a composition in which are applied all the principles which have been inculcated. The great utility of this course of study would be much more extended, if the students who went through it could draw with more accuracy. It is much to be regretted that many of them remain at the school too brief a period, and quit it, having derived from their application only a material advantage; that is to say, have only improved in drawing, and have neglected the intellectual part of the study. Professor Jacquot also, wishing to impart to his class a more profound degree of fundamental knowledge, has given in the subject proposed to his pupils a greater importance to the human figure, in order that, when they enter into competition, they may display an execution more independent and masterly. As civilisation advances, really good Art is proportionably more difficult to produce; the purpose is too frequently to dazzle the superficial amateur. Periods of sublime inspiration, how glorious so ever they be, enervate Art as well as nations. Art is exhausted in vain efforts to maintain an equal standard, and though its utmost powers be taxed for the sake of originality and force, the result is too frequently extravagance. Art, in this meretricious phase, forsakes truth, and for executive candour substitutes manner; in short, it assumes in its decadence a character of gaudiness and vanity, and such has been ever its fatal progression. M. Belloc compared the progress of Art to the soap-bubble and its varying hues; it shines at first with a pure lustre—then assumes, in harmonious order, the colours of the rainbow, which gradually acquire an intensity, which is succeeded by confusion, and the bubble bursts, and all disappears, until a new bubble reproduces the same phenomena. Whatever be the character of our Art, let us always labour conscientiously; for according to his work so is the workman judged. Every year it is impressed upon the students of this Institution to distinguish their works by their own personal identity—by execution—by unwearied energy—for such are the means of endowing human productions with that value which they derive from variety.

M. Belloc, in conclusion, alluded to the prospects of the school under the new order of things: they were entering on a period of regeneration, in which each and every one was called to give to his country all that he possessed of capability, loyalty, and courage. They were now more than ever called on to unite and co-operate for the benefit of their country; all jealousies must be laid aside, and every native of France must exert himself energetically and assiduously for the honour of his country, and the glory of the Republic.

M. Belloc having read the report of the chairman, proceeded to address the pupils, congratulating them upon their progress; and ascribed the merit of that progress to their earnest application and the talent of their masters. He reminded the students of those artisans who, in times antecedent, had become eminent artists; the names of Benvenuto Cellini, and Bernard Palissy, are among those who could not fail to be borne in their memory. The Art of carving, and that of modelling, has never been cultivated by men more eminent; their example





PILGRIMS IN SIGHT OF ROME.

ENGRAVED BY C. W. SHARPE, FROM A PAINTING BY C. L. EASTLAKE, R.A.
IN THE COLLECTION OF GEORGE VIVIAN, ESQ. OF CLAVERTON

Proof on
Paper.

should never be forgotten. Modern industry demands the most intelligent application, and there is no industry which can dispense with Art and Science. The pupils were reminded that soon their studies must be evidenced by results which would be set before the public; not in one department of Art but in all; since there were many among them who devoted themselves to sculpture, engraving, architecture, &c. They were also reminded that their studies were in progress at a critical period; but that their country was not less able and willing than ever she had been to indemnify their labours and reward their merit.

This address having been delivered, the chairman presented the prizes to the successful competitors; shortly after which the business was terminated.

ROME, ITS ANCIENT GRANDEUR.*

IN considering the various versions given to the world of the remains of Classic Art, the fact of their progressive decay and gradual disappearance offers itself, with humiliating earnestness, to the observation of the inquirer. Imitation of Greek and Roman architecture has been the ambition of all nations on whom the light of civilisation has dawned; hence we have, by means of engravings, drawings, and pictures, many views of the remains of Greek and Roman edifices; and a comparison of these shows us their condition at different epochs—shows us, in short, their progressive dissolution. There are, we say, many views and versions of these monuments, but to none of them can any real value attach which are not constructed in a proportion according to the actual dimensions of the edifice; and hence the paramount interest of an accessible edition of the work of Desgodetz, which gives the actual measurement of each structure; and in this edition by Mr. Taylor, the dimensions are given in English feet, so accurately and intelligibly indeed, that on turning these pages there are but few of even the florid capitals that might not be, by a carver of common ability, executed without further instruction.

All Art naturally divides itself into phases, and to adopt those phases as distinct periods, is the readiest means of studying Art History. Perhaps the best arrangement with regard to Roman architecture is, to divide it into four grand periods. 1. From the Conquest of Corinth to Augustus. 2. The time of the Julii and Flavii. 3. From Nerva to the thirty tyrants, and from these to the Byzantine epoch; a classification which—so perfect is the series before us—might be followed out by the practical student without difficulty. Every worthy example of architecture is given, comprehending the following important and highly interesting structures which are not to be found in any other English series; namely—the Temple of Bacchus, with its superb composite capital, and remarkably austere entablature; the Temple of Peace, with its matchless columns; the Temple of Concord, with its remarkable Ionic capitals; the Basilica of Antoninus, with its very curious entablature; the Frontispiece of Nero, with its unique lofty capital, with three ranges of olive leaves; the Portico of Severus, remarkable and singular as a vestibule to another building; the Amphitheatre of Verona, supposed to be the most ancient building of its kind; the Theatre of Marcellus, an invaluable exemplar of continuous street architecture; the Baths of Paulus Emilius, with the alternate angular and circular pediments, adopted by Inigo Jones in Whitehall Palace; the Baths of Diocletian, with their ornate magnificence, splendid details, and elaborate decoration; the Temple of Rome and Augustus, with its exquisite ornaments, and admirable proportions and details. All these buildings are admired, studied, and adopted by continental architects, but are totally lost to the English untravelled artist, except as presented to the profession in the present publication.

To the Pantheon there are devoted twenty-

three plates, supplying all desirable information. The Pantheon is the most complete of all the Roman edifices that survive. It is a rich specimen of Roman Art; science, and magnificence; and, perhaps, had the Romans themselves selected any monument to proclaim to subsequent ages, the surpassing splendour of their imperial city, it must have been the Pantheon. It was built by Marcus Agrippa; a circular edifice 132 feet high, with a portico of sixteen Corinthian columns of granite; the walls revetted with marble, the lacunaria adorned with gilded rosettes. The tiles were gilded, and brazen beams supported the roof of the portico, in which were colossal statues of Augustus and Agrippa. It was dedicated to the gods of the Julian family. The Pantheon is followed by the far-famed Temple of Vesta, at Tivoli, which presents many peculiarities of structure. The columns, entablature, &c. of the Bank of England, are accurate copies of this edifice, and by their circular arrangement, the architect, Sir John Soane, was enabled to adopt a most successful expedient in designing and carrying into effect the acute angle of that building at the corner facing the south termination of Moorgate Street.

The details of the Temple of Concord are here given; but we believe they are to be found in no other English work. This temple is remarkable, as being one of the very few examples of Roman Ionic remaining. The others are the Theatre of Marcellus, the Temple of Fortuna Virilis, and the unfinished capitals of the Flavian Amphitheatre, all of which are to be found here. There is in Long Acre a new building (we could have wished it a worthier site), destined for a carriage manufactory. It is embellished with a range of remarkably well-executed Roman Ionic columns, the capitals of which appear, at first sight, to be literal transcripts from the capitals of the Temple of Concord; but the variations, observable on closer inspection, show it to be a repetition of Scamozzi's version of the capitals of this temple. It had been much better, in this case, either to have adopted the relic in its entirety, or, if a departure from the original design were to be admitted, it had been better according to an independent conception of the architect.

The Temple of Jupiter Tonans is illustrated by three plates, in which the details and dimensions are admirably shown. The only remnant of this temple consists of three columns with their entablature on the Capitoline Hill. It was built by Augustus, having been constructed entirely of white marble, in large scantlings, and, like several other Roman buildings, is sustained solely by faultless precision of skilful workmanship, true juxtaposition of rightly-fashioned materials, scientific accuracy of correctly-adjusted bearings, deeply-studied compensating gravitation of the constituent masses, arranged with unerring truthfulness, and thereby effecting a justly-counterpoised equilibrium of the whole construction of the magnificent fabric. The results of this pre-eminently successful combination of hypothesis with experience, have resisted the dilapidations of centuries, the devastations of earthquakes, and, in fact, every cause of demolition, except the atrocities of ancient and modern vandalism, although the blocks are all laid dry, that is, without the least assistance as derived from any description of mortar.

The Frontispiece of Nero is found only in Desgodetz, and the Temple of Mars Ultor complete only in this edition. The Theatre of Marcellus is another that is found only in Desgodetz, as also is the Basilica of Antoninus. The Triumphal Arch of Titus is detailed in seven plates. This magnificent work was erected by the senate and people of Rome in honour of Vespasian and Titus, and as commemorative of the capture and destruction of Jerusalem. This is followed by the arch of Septimius Severus, which was constructed of white marble in huge blocks so admirably disposed as to supersede the necessity of employing mortar. Desgodetz found this arch encumbered with debris up to the base of the columns, this he caused to be partially cleared away in order that he might effect his measurement. The Triumphal Arch of Constantine was also buried above the base of the pedestals when Desgodetz went to Rome; and, as in the case of the preceding arch, he cleared the base to obtain an accurate measurement. It is to be observed of this arch that the ornamentation is of a superior character, while the workmanship is clearly of the declining period of Constantine, and hence are advanced many theories as to the erection

of this work. It is presented in eight plates which contain numerous sections and parts, all sufficiently shown. The amphitheatre at Verona may be assigned to the fourth and last period of Roman Art, when the imperial city was losing the prestige it had enjoyed for centuries among the nations of the earth, and when the faith of the Romans began to be seriously shaken in the creed of the gods of their fathers. The first plate given to this amphitheatre, shows the disposition of the seats and the vomitoria or entrances from the flights of steps leading up to the seats, &c. This amphitheatre is followed by the Colosseum, to which thirteen plates are devoted. The first is a general view of the amphitheatre; the second exhibits the exterior elevation; the third, a section of the structure in its present state; the fourth, the plan and elevation of the first order; the fifth, the details of the first, or lowermost; the sixth, the plan and elevation of the second or Ionic order; and so on, until the entire edifice is amply shown. This is followed by the Baths of Diocletian, the Temple of Rome and Augustus, at Pola, &c. The series comprehends, indeed, everything worthy of note, and more than we have room here even to specify.

We are truly glad to see such an edition of Desgodetz, the only authority on whom the student can implicitly rely. The work is brought forward in a form at once accessible to all, and available not only to the accomplished architect, but to the practical operative in modelling, carving, and decoration, affording incontrovertible authority for the production of capitals, volutes, rosettes, mouldings, and every kind of architectural accessory. In dismissing the book, we feel bound to compliment the editor, Mr. Taylor, on the ability, judgment, and knowledge displayed by him throughout. To his labours the rising members of the profession are indebted for a work in every way calculated to afford a ready introduction to the best remnants of Roman architecture.

PILGRIMS IN SIGHT OF ROME.

PAINTED BY C. L. EASTLAKE, R.A. ENGRAVED BY C. W. SHARPE.

It will scarcely be deemed necessary for us to enter upon a critical examination of the works of an artist so well-known and so justly appreciated as Mr. Eastlake, who unquestionably holds a place among the foremost men of any school in the historical department of Art. There is so much purity of conception, graceful feeling, and delicate, yet expressive, execution in his pictures, that the contemplation of them is like reading an instructive lesson. That which forms the subject of the present engraving possesses, in an eminent degree, all these admirable qualities of Art, and may be considered, in all respects, one of his best productions. A group of pilgrims, old and young, weary with their journey from some far-distant place in Italy (as their costumes indicate), have at length arrived in sight of the Holy City, to pay their vows in the great temple of the Christian church. The delight and enthusiasm of the way-worn wanderers are well expressed by their various attitudes, and in the devotional feeling which appears to occupy their minds; all recollection of dangers incurred, of weariness and toil, is lost in the thought of their having accomplished the end of their pilgrimage.

The composition of this picture is admirable. The group though closely packed is not crowded, and it is so arranged, that while each figure is distinctly seen in the position suggested by the natural feeling of the individual, no one occupies a pre-dominating place over the others. The landscape part of the scene is well introduced, and forms a powerful aid to the effectiveness of the entire composition.

There is another version of this subject in the possession of the Duke of Bedford, which has also been engraved. It embodies the artist's first ideas, and consequently differs slightly from the present picture, which is the property of George Vivian, Esq., of Claverton, near Bath, to whom we beg to express our best thanks, for permission to introduce into the pages of our Journal a copy of a work which would confer honour on any collection, and which is worthy of any period of Art, however refined and exalted.

* "Rome—its Ancient Grandeur displayed in a series of Engravings, presenting the Architectural Antiquities of the Imperial City, accurately measured and delineated on the spot. By Antoine Desgodetz, Architect-Royal and Professor of Architecture, Paris. With copious notes, Architectural, Classical, and Historical, under the superintendence of Mr. Charles Taylor. Published by John Weale, Architectural Library, 59, High Holborn."

THE NATIONAL GALLERY.

THE public collection has re-opened under circumstances of unusual attraction. The acquisition of the Vernon Gallery not only renders a tardy justice to native Art, but foreign artists and visitors will have their blindness removed, and their judgment imperiously demanded. The number of pictures thus added is one hundred and sixty-five, which with two exceptions, are the absolute works of British artists. The exceptions are a picture, the "Surprise," by Dubufe, and a water-colour drawing of "A Council of War in the Hall of Courtray," by Louis Haghe. The latter can hardly be considered otherwise than a native painter, as he has long resided among us, and formed his talent in our school of water-colour painting.

We stated in our last number that it was intended to place this noble addition to our treasures in the lower apartments; and it is with singular gratification we find that their aspect is improved by the removal. Although the rooms are so restricted for the purpose that many small pictures rest on the floor, yet generally they are better seen than they were in Mr. Vernon's house. The difficult task of placing the numerous examples in suitable light has been satisfactorily accomplished, though the result may not be to please every one of the living artists whose pictures are displayed; and if we would express any difference of opinion, it is that Danby's "Fisherman's Home," which is a low-toned picture, depending on the most delicate and transient gradations of colour, is placed where it cannot be properly appreciated. Turner's "Venice," with its vivid brightness, is in a similar situation, and some two or three others also. Still it becomes a source of high gratification for us to know, that English Art is at last recognised, thanks to the munificence of an English gentleman; and although but lodged in the lower rooms, it will and must be necessarily placed with equal advantages to the Foreign schools, when the proposed enlargement of the National Gallery is completed.

With this extensive addition of modern talent, the National Gallery re-opens with the donation of two of the earliest pictures in this country, capital specimens of the dawning development of Christian idealism. These are gifts to the nation by Mr. Coningham, of two representative groups of saints, by Taddeo Gaddi, the pupil and successor of Giotto. The pictures are of good size, painted in distemper with gold grounds and ornaments. As they are of similar subject, and the groups face each other, the probability may be inferred that they were adjuncts, or side pieces, to an important central one of the "Holy Family." St. John is the principal figure of one, and St. Peter of the other. Apostles, saints, and bishops, form the groups, among whom one female saint, St. Agnes, appears. The heads possess great earnestness of expression; each of them is adorned with a circular nimbus, formed by impressing the golden ground, and every separate nimbus has a border of varying device: the draperies are cast in ample formal folds, without the angularity of the antique northern draperies. As works of interest to the History of Art their importance is beyond question, and the public owe another debt of gratitude for the munificent act of a gentleman long distinguished as one of the most learned connoisseurs of works of painting, executed in the ages preceding the Medicean epoch of its complete perfection.

Several changes have been effected in placing the pictures in the upper rooms, and generally with advantage to their utility for study. No cleaning has been undertaken on any of the old masters; the dust and gathering of impurities for the past season has been wiped off the surface of several, and the "Peace and War," the abused of snarling discontented critics, shines forth in the full and glorious harmony of its unrivalled magnificence of colour.

A catalogue of the Vernon Collection has been printed separately, and is sold in the Gallery for twopence. It merely indicates the titles of the pictures and the names of the painters.

An advertisement appears elsewhere, giving publicity to an address which has been presented to ROBERT VERNON, Esq., by the artists who have been engaged at his house in Pall Mall, making the copies and engravings from the VERNON GALLERY for the purpose of publication in the ART-JOURNAL. To that address Mr. VERNON

transmitted a most kind and courteous reply, from which we extract the following passage:—

"I am exceedingly glad that an opportunity has already been afforded me of inspecting the proofs which have been taken from the Engravings now finished:—They appear to me to be most beautifully executed, and I trust that when published in the ART-JOURNAL, they will be appreciated by the Public, and by their diffusion at so moderate a cost, improve and increase the taste for the productions of our native artists."

"I have already expressed to the proper Authorities my anxious hope that every accommodation may be afforded you at the National Gallery consistent with the public convenience, and I have now only to wish you happiness and prosperity in your various undertakings."

A very short period will now afford proof to the public that the engravings of this noble gallery will be of the highest order of merit; we owe it as a solemn duty to Mr. Vernon, to the Trustees of the National Gallery, to the Artists and to the Public, to furnish such engravings as shall be fully worthy of this admirable and beautiful collection. Many of them are now finished, and they have given the respective painters—such as have seen the prints—"entire satisfaction." Throughout the great work we have undertaken, we shall endeavour by every means in our power to produce the same result. It is thus, and thus only, we can hope for that patronage and support, on the part of amateurs and the public, which can alone render so large an undertaking profitable: succeeding in this object, there can be no doubt that the published series will be a boon of magnitude and great value to the community.

In any other country of Europe such an undertaking would have received direct aid from Government; happily, in England this is not needed; private enterprise is sure of a sufficient recompense from the public at large, when that recompense is deserved. We have faith in that general support which is never withheld where it is merited; and do not hesitate to pledge ourselves that the Vernon Gallery of pictures—now opened freely to the People, whose property it is—shall be worthily represented by the Vernon Gallery of Engravings.

SCENERY OF THE STAGE.

Two of our metropolitan theatres have opened during the past month with the inviting announcement of re-decoration. Perhaps no buildings are so fully destined to influence public taste as the temples of the drama; for therein are nightly assembled a varying audience, who come expressly to be pleased. When all that can address the senses through the ear of impassioned declamation, elegant language, or the enchanting strains of music, form the staple of the mental feast, it would be but an abridged gratification, if the eye were abandoned to absolute vacuity. Hence the necessity of magnificent costume, appropriate scenery, and an ornamented interior, to perfect the unity of illusion.

But apart from the theatre being a dispenser of innocent amusement or a mere relaxation from the severer duties of life, it controls the habits and ideas of an attentive audience. A similar power is exercised upon the organs of vision by the dresses and scenery. The propriety of attire gives the pictorial history of costume in all ages more completely elucidated than the painter or graver can supply, as the movements of the actor elicit an unceasing variety of combinations in form and fold. The scenic adjuncts are not less influential in instruction. The architecture, interior and exterior, of all ages and nations, becomes a rigid necessity to develop the clime or epoch of the action, and locality demands of landscape Art that the mind shall become harmonised by its beautiful tones and natural representation. There can be no doubt either, that an elegantly decorated hall has a cultivating influence on the manners and bearing of the uninstructed classes of the community.

The interior of the Haymarket Theatre has undergone a complete renovation. The front of the boxes is painted of a warm cream colour, and has gilt ornaments in relief, of the running scroll and honeysuckle pattern for the upper tier. Cleanliness and freshness of gilding offer the only attraction to this portion, which is well set off by the complete crimson lining of the inside of the boxes, with the draperies and fringe of the same colour. And it must be admitted, that the rich depth of this hue

gives great value to the light habiliments of the gentler sex. The lunettes over the boxes have some trellis-work with leaves in the angles, and a few gaudy birds introduced in the central spaces. The lunette over the proscenium has a large medallion with allegorical personations of the drama, and in the spandrels there are medallions with genii. The ceiling is white, divided into spaces by geometrical curves; some of the smaller spaces are filled with armorial shields of the Prince Consort, and in others there are festoons of flowers, squirrels, chimeras, and non-descriptive forms. The royal arms are placed over the stage, and the pilasters which have replaced the columns, have painted ornaments upon them throughout. The coloured portion of the interior is executed by Mr. Sang; there is no general idea carried out, or conception of a completeness. The stock figures of the Royal Exchange are meagrely repeated; the festoons are not redolent of the luxuriant spangles of Flora's robe; and the utmost that can be said is, that it looks new and pretty, but shrinks from the analysis of artistic criticism.

A new drop scene, allegorical of Shakespeare, is generally believed to have been designed by the distinguished artist Louis Haghe. The massive and well-studied frame-work which incloses the bust of the poet and a view of Stratford-upon-Avon is everything that taste can elicit, or ornamental Art desire. The employment of an artist of Mr. Haghe's rank is, in the hackneyed phrase, a step in the right direction. It is a pity, however, that this beautiful frame-work should enclose so feeble a landscape as the view of Stratford; which is as much a descent from the scale of quality, as the frame-work is in advance of it. An act-scene gives a good topographical view of the Globe Theatre in Southwark, and a bird's-eye-view range over the Thames, including Old St. Paul's, and London Bridge with its ancient nest of dwellings. Much praise is fairly awarded to some of the stage scenes of interiors, which are treated with great breadth and amplitude of ornament, without any meretricious overloading of details.

The interior of the Adelphi theatre has been reconstructed from the designs of Mr. Digby Wyatt, a clever architect, who has distinguished himself by a beautiful work he has recently published on the geometrical designs of the middle ages. Independent of re-arranging the internal form, it may at once be seen that an artist has presided; and although Mr. Sang is here also the executant, it is not difficult to see that a master hand has governed, and that artistic skill has guided the brush of the ornamentist.

The ceiling is domed; small lines diverging from the chandelier in the centre, divide the concavity into parts, which resemble the glazed roofs of botanical erections; and as the sky is seen between, it gives the theatre a semblance of some lofty floral conservatory. The decoration of this part is effected by swinging genii, flirting birds, and pendant festoons, in all the gay colours of Nature's vivid tints. The design on the fronts of the boxes is a slight combination of thin curved lines, with patches of bright colour detailed with ideal images. The new drop-scene is a continuation of the architectural interior, with similar ornamentation formed into arched openings, through which a garden vista of old French style is seen; and immediately in front of this arrangement some lively figures are painted in the fantastic costume of Watteau's *bals cham-pêtre*. The harmony of tint on this splendid drop-scene, rich with air and life, forms a contrast with the hard mechanical painting of the ornaments of the interior; and it is not a little interfered with, or spoiled rather, by the gaudy chintz curtains of the private boxes, and the unclean yellow hue of a stinted fringe suspended over them. If this upholstery were removed, the effect of the house would be materially improved.

In theatrical undertakings it too frequently occurs, that every thing must be done with precipitation, and time is not allowed for consideration to create unity of design. To decorate the interior of a theatre is not a light undertaking, if Art is to be accomplished. Unfortunately, an artist is seldom consulted, and the decorator is selected, whose staff of subordinates is strong enough in numbers to perform quickly their evolutions over the space that is to be covered. However, we must be content with any display of intention which minutely indicates a desire of progressing; and so far we are willing to laud the smallest particle of good that gleams among much that is indifferent.

THE FINE ARTS CONSIDERED AS AIDS TO SCIENCE.

WHEN we find one of the most comprehensive minds in Europe, distinguished alike for the extent of careful observation, the judicious investigation of individual phenomena, and the world-embracing character of its generalisations, referring to some landscape-paintings as the source from which sprung the passion by which it has been impelled in its long course of scientific observation, it becomes a question of some moment to consider whether or not the genius of the artist may not often be employed to advantage in a direction capable of producing such a distinguished result.

The great Alexander Von Humboldt, when contemplating in his "Cosmos" the influence of the external world upon the imagination, returns with a fresh springing love to those remembrances of youth, when "George Forster's delineations of the South Sea Islands and pictures by Hodges, representing the Banks of the Ganges, at the house of Warren Hastings in London," acted so powerfully on his volant mind as to give an impulse, which could not be controlled, to an insatiable longing to visit the climate of the tropics.

The beautiful revelations of modern science, far exceeding anything which resulted from the inquiries of the ancients, are, all of them, due to the pervading spirit which rose with Christianity, and diffused itself over the length and breadth of Europe, which sought to discover in external nature a system of order and beauty indicative of a creative intelligence of the highest order. Not merely has this spirit kindled a love of travel—a desire to study the forms of animal and vegetable life, under all aspects—but to it is also due those refinements of physical inquiry which seek to discover the laws which regulate the phenomena of the visible world, and the chemical research which aims at solving the great problem of material combinations.

Advancing beyond the merely pleasing influences of the pictorial Art, and surveying it with higher aspirations, we cannot but regard some of the reflections of Humboldt as of the highest interest to all who desire by the magic powers of the pencil to create in the minds of men new tastes and feelings, and learn them to survey the beautiful and the grand with souls opened to receive the holy agencies, which, like an atmosphere, surround the earth, and illumine all things with their radiations.

"Landscape-painting," says Humboldt, "as well as a lively verbal description, is adapted to elevate our love for the study of nature. Both show us the external world in all its rich multiplicity of forms; both are able, according to the greater or less degree of success in their expression, to connect that which is apparent to our senses, with that which is immaterial. The endeavour to arrive at such a connexion, indicates the last and most elevated goal of the pictorial Art."

It has been too commonly conceived that the order of study required to fashion the mind of the philosopher is at variance with the development of those refined tastes and feelings which delight in the productions of exalted genius, which, whether in painting or in poetry, minister to that innate longing for an ideal perfection and harmony which so strongly speaks in loud assurance of man's immortality. In the writings of Humboldt we have a beautiful exemplification of the fallacy of this conception. In him we have an example of a traveller, a naturalist, and a physical investigator of the highest order, hanging with delight over the truth-revealing dreams of poets, and the truth-speaking forms of painters. So strikingly is this shown in "Cosmos," that we cannot resist the temptation of transferring a few passages to our columns. Tracing historically the progress of the art of the landscape-painter from the perspective theatrical paintings by which the best productions of the Grecian tragic poets were illustrated, to the Christian era, Humboldt proceeds—

"From Constantine the Great to the beginning of the middle ages, painting, though connected with Christian subjects, preserved a closer affinity to its earlier character. An entire treasury of old materials is found both in the miniatures adorning superb manuscripts still in good condition, and in the scarcer mosaics of the same period. Rumohr mentions a manuscript Psalter, in the Barberina

at Rome, containing a miniature in which 'David is seen playing on the harp, seated in a pleasant grove, from amongst the branches of which nymphs look forth and listen: this personification marks the antique character of the whole picture.' From the middle of the sixth century, when Italy was impoverished and in a state of utter political confusion, it was Byzantine Art in the eastern empire which did most to preserve the lingering echoes and types of a more flourishing period. Memorials, such as we have spoken of, form a kind of transition to the more beautiful creations of the later middle ages: the fondness for ornamented manuscripts spread from Greece in the east to the countries of the west and the north,—into the Frankish monarchy, among the Anglo-Saxons, and into the Netherlands. It is, therefore, a fact of no little importance in respect to the history of modern Art, 'that the celebrated brothers, Hubert and John van Eyck, belonged essentially to a school of miniature painters, which, since the second half of the fourteenth century, had reached a high degree of perfection in Flanders.'

"It is in the historical paintings of the brothers Van Eyck that we first meet with a careful elaboration of the landscape portion of the picture. Italy was never seen by either of them; but the younger brother, John, had enjoyed an opportunity of beholding a south European vegetation, having, in 1428, accompanied the embassy which Philip the Good, Duke of Burgundy, sent to Lisbon, to prefer his suit to the daughter of King John I. of Portugal. We possess, in the Berlin Museum, the volets of the magnificent painting which these artists, the true founders of the great Netherlands school of painting, executed for the cathedral at Ghent. On the sides which present the holy hermits and pilgrims, John van Eyck has adorned the landscape with orange trees, date palms, and cypresses, which are marked by an extreme fidelity to nature, and impart to the other dark masses a grave and solemn character. In viewing this picture, we feel that the painter had himself received the impression of a vegetation fanned by soft and warm breezes.

"The master-works of the brothers Van Eyck belong to the first half of the fifteenth century, when oil-painting, though it had only just begun to supersede fresco, had already attained high technical perfection. The desire to produce an animated representation of natural forms was now awakened; and if we would trace the gradual extension and heightening of the feelings connected therewith, we should recall how Antonello of Messina, a scholar of the brothers Van Eyck, transplanted to Venice a fondness for landscape; and how, even in Florence, the pictures of the Van Eyck school exerted a similar influence over Domenico Ghirlandaio, and other masters. At this period, the efforts of the painters were, for the most part, directed to a careful, but almost painfully solicitous and minute imitation of natural forms. The representation of nature first appears conceived with freedom and with grandeur in the master-works of Titian, to whom, in this respect also, Giorgione had served as an example. I had the opportunity, during many years, of admiring, at Paris, Titian's painting of the 'Death of Peter Martyr, attacked in a forest by an Abigene in the presence of another Dominican monk.' The form of the forest trees, their foliage, the blue mountainous distance, the management of the light, and the subdued tone of colouring, produce an impression of grandeur, solemnity, and depth of feeling, pervading the whole composition of the landscape, which is of exceeding simplicity. Titian's feeling of nature was so lively, that not only in paintings of beautiful women, as in the background of the 'Venus' in the Dresden Gallery, but also in those of a severer class, as in the portrait of the poet Pietro Aretino, he gives to the landscape or to the sky a character corresponding to that of the subject of the picture. In the Bolognese school, Annibal Caracci and Domenichino remained faithful to this elevation of style and character. If, however, the sixteenth century was the greatest epoch of historic painting, the seventeenth is that of landscape. As the riches of nature became better known and more carefully studied, artistic feeling could extend itself over a wider and more varied range of subjects; and, at the same time, the technical means of representation had also attained a higher degree of perfection. Meanwhile, the landscape-painter's Art becoming more often and more intimately connected and associated with inward tone and feeling, the tender and mild expression of the beautiful in nature was enhanced thereby, as well as the belief in the power of the emotions which the external world can awaken within us. When, conformably to the elevated aim of all Art, this awakening power transforms the actual into the ideal, the enjoyment produced is accompanied by emotion; the heart is touched whenever we look into the depths either of nature or of humanity.

"We find assembled, in the same century, Claude Lorraine, the idyllic painter of light and of aerial distance; Ruysdael's dark forest masses and threatening clouds; Gaspar and Nicholas Poussin's heroic forms of trees; and the faithful and simply natural representations of Everdingen, Hobbima, and Cuyp."

The immense assistance rendered by the hand of the artist to the pen of the traveller, in conveying ideas of the vegetable and animal forms of new and little visited regions of the globe, must have been constantly felt. Hodges illustrated the descriptions of the western islands of the South Sea; Ferdinand Bauer, New Holland and Van Diemen's Land; and Maurice Rugendas, Count Clarac, Ferdinand Billerman, and Edward Hildebrandt, have done the same for the intertropical climes of America; whilst the circumnavigation of the Russian Admiral Lütke (who has so recently visited

this country as the friend and guide of the Grand Duke Constantine) received the most able assistance from the pencil of Henry of Kittlitz. In addition to these excellent examples, we may add the very beautiful illustrations to the American exploring voyage, which far excel, we regret to say, any of the drawings which accompany even the most important of those books of travel which have hitherto emanated from our government. We must, however, admit that in some recent works published by "Authority," a very considerable improvement is manifested. In the "Flora Antarctica," by Dr. Hooker, there are certainly some exquisitely beautiful drawings of the delicate plants indigenous to the islands of the South Seas, which are well lithographed and delicately coloured. We cannot, however, regard this work, which is creditable to all the parties concerned, as equal in its general character to the French publication of a similar character, illustrating the Natural History of Algeria.

The following remarks of Humboldt are so suggestive to our artists, that we are not without hope that we may by-and-by see their influence manifested by the production of pictures which shall convey to the people at home, true impressions of the "climes of the sunny south," where nature revels in a flood of light.

"Each zone of vegetation, besides its peculiar beauties, has also a distinct character, calling forth in us a different order of impressions. To recall here only forms of our native climates, who does not feel himself differently affected in the dark shade of the beech, or on hills crowned with scattered firs, and on the open pasture where the wind rustles in the trembling foliage of the birch? As in different organic beings we recognise a distinct physiognomy, and as descriptive botany and zoology, in the more restricted sense of the terms, imply an analysis of peculiarities in the forms of plants and animals, so is there also a certain natural physiognomy belonging exclusively to each region of the earth. The idea which the artist indicates by the expressions 'Swiss nature,' 'Italian sky,' &c., rests on a partial perception of local character. The azure of the sky, the form of the clouds, the base resting on the distance, the succulence of the herbage, the brightness of the foliage, the outline of the mountains, are elements which determine the general impression. It is the province of landscape-painting to apprehend these, and to reproduce them visibly. The artist is permitted to analyse the groups, and the enchantment of nature is resolved under his hands, like the written works of men (if I may venture on the figurative expression), into a few simple characters.

"Even in the present imperfect state of our pictorial representations of landscape, the engravings which accompany, and too often only disfigure, our books of travels, have yet contributed not a little to our knowledge of the aspect of different zones, to the predilection for extensive voyages, and to the more active study of nature. The improvement in landscape-painting on a scale of large dimensions (as in decorative or scene-painting, in panoramas, dioramas, and meoramas), has of late years increased both the generality and the strength of these impressions. The class of representations which Vitruvius and the Egyptian Julius Pollux satirically described as 'rural satyrical decorations,' which, in the middle of the sixteenth century, were, by Serlio's plan of sliding scenes, made to increase theatrical illusion, may now, in Barker's panoramas, by the aid of Prevost and Daguerre, be converted into a kind of substitute for wanderings in various climates. More may be effected in this way than by any kind of scene-painting; and this partly because in a panorama, the spectator, enclosed as in a magic circle and withdrawn from all disturbing realities, may the more readily imagine himself surrounded on all sides by nature in another clime. Impressions are thus produced which in some cases mingle years afterwards by a wonderful illusion with the remembrances of natural scenes actually beheld. Hitherto, panoramas, which are only effective when they are of large diameter, have been applied chiefly to views of cities and of inhabited districts, rather than to scenes in which nature appears decked with her own wild luxuriance and beauty. Enchanting effects might be obtained by means of characteristic studies sketched on the rugged mountain declivities of the Himalaya and the Cordilleras, or in the recesses of the river country of India and South America; and still more so if these sketches were aided by photographs, which cannot, indeed, render the leafy canopy, but would give the most perfect representation possible of the form of the giant trunks, and of the mode of ramification characteristic of the different kinds of trees. All the methods to which I have here alluded are fitted to enhance the love of the study of nature; it appears, indeed, to me, that if large panoramic buildings, containing a succession of such landscapes, belonging to different geographical latitudes and different zones of elevation, were erected in our cities, and, like our museums and galleries of paintings, thrown freely open to the people, it would be a powerful means of rendering the sublime grandeur of the creation more widely known and felt. The comprehension of a natural whole, the feeling of the unity and harmony of the Cosmos, will become at once more vivid and more generally diffused, with the multiplication of all modes of bringing the phenomena of nature generally before the contemplation of the eye and of the mind."

THE DUTY OF LIFE INSURANCE.

[We have, on more than one occasion, considered it right to press upon our readers the consideration of this all-important topic. It cannot be too frequently dealt with by the public press, whose almost daily business it is to give publicity to cases of want and misery arising out of the neglect of the most obvious, and often the most easy duty, a man can be called upon to discharge. Our own columns continually make known some case of suffering which a little forethought and prudence might have avoided; and how many occur of which no note can be taken. We trust that every public journal will take this subject up warmly and earnestly; putting the facts and their deductions from them as clearly as possible before the class they more particularly address; and ultimately, we may hope that all men and women who have families depending upon them, and who may be left destitute by sudden or unprepared bereavement, will have guarded against danger by having prepared to meet it. The press cannot be better employed than by becoming the frequent advocate of Life Insurance.]

THE duty of life insurance is incumbent upon ARTISTS more than upon any other class of men; not excepting even Men of Letters, whose widows and orphans are sometimes provided for out of the public funds, and who, not unfrequently, retain an interest in the fruits of toil which helps a provision for the hereafter.

The duty is, indeed, so imperative, the advantages attending it are so self-evident, the process is so simple, and the means of effecting it are so seldom "out of reach," that its neglect becomes a positive wonder; yet how few of our artist readers are there who have availed themselves of so easy a mode of securing one of the greatest blessings the head of a family can enjoy—the knowledge that by a very small sacrifice he is averting poverty from, if he be not obtaining independence for, the objects of his fondest affection when he can no longer provide for their comforts, superintend their education, or direct their progress through the world—their guardian and their protector.

The subject has "come home" to us of late, in consequence of two or three unhappy occurrences, to which it is unnecessary for us to refer more distinctly than to say they regard Parents, who, while in the receipt of ample funds, were called, somewhat suddenly, from life, and whose death-beds were, we know, rendered miserable by the recollection that resolutions often formed had been postponed to "more convenient seasons," and that in lieu of comfortable provisions which might have been made without the sacrifice of a single luxury, families were to be left to the cold sympathies of relatives, or the inefficient charities of benevolent strangers. The perpetual moans of one of them seem at this moment sounding in our ears. Twenty annual pounds laid by, out of a scanty income, would have done more to ease the bodily pain he suffered than all the skill of the physician could effect; so small a saving would have gone further to lessen his heart-pangs than all the fame he had acquired by years of honourable and profitable labour. He was dying—as he well knew—to leave his children beggars; his sufferings augmented by self-reproach; yet towards those he tenderly loved and fondly cherished, he had neglected no duty but the one—care for the future of his offspring; the forethought that keeps away poverty, and which so effectually helps to "bring a man peace at the last."

There are very few of our readers who cannot call to mind cases equally strong or stronger. "Time," however, is not the only advantage which Procrastination "steals;" and many are they who, with abundant warnings full in their memories—with every-day experience of the wretchedness which follows the neglect, and the blessings which accompany the discharge, of this sacred duty—postpone it, from day to day, until the fatal words "too late" are, as the evil genius, at the side of a death-bed.

Men who depend for position in society upon the produce of mind, are seldom of calculating habits: they are far more prone than mere worldlings to do what they believe right; they have a natural love of justice, an inherent sense of propriety; and we believe the number to be very limited of those who would wilfully and deliberately decline an act alike dictated by wisdom, humanity, virtue, and

religion. But such men are apt to think carelessly of the future, and require continual promptings to exertion in reference to matters out of their immediate course. Many who would unhesitatingly toil all night to obtain an additional enjoyment for his household, will give but little thought to laying a foundation by which its advantage may be perpetuated to those he dearly loves, and for whom he willingly "works, works, works," till the hand becomes weak, the eyes grow dim, and the mind is shaken. They must be told, over and over again, of what may be or what must be—the poverty or the prosperity that will arise out of the postponement or performance of a duty easy to render and certain in the manifold blessings of its results.

We are sufficiently aware that the means of artists are usually limited; but there are, assuredly, very few who cannot, during the year, save the small sum that will be requisite to effect an Insurance. The career of artists is generally commenced when they are young; and their reserved and retired habits, with the necessity of labouring at home, induce early marriages. The call to insure is, therefore, often made when the premium for insuring is comparatively trifling—when a very few annual pounds will secure a provision for the survivor. And what marriage-gift can be so acceptable to a bride? What more emphatic blessing can be pronounced upon a new-born babe than the pledge that when an orphan it shall not be an outcast?

The love of offspring is the most universal of all natural sensations: the most selfish and worldly of mankind are rarely insensible to its influence. Surely those to whom our observations are more especially addressed require only the stimulus to act promptly;—not to be satisfied with "good intentions," but to do at once that which they will be at once convinced they ought to do. The process, as we have said, is very simple: every newspaper that may be taken up contains directions how it may be accomplished; it may be achieved by a single visit to any of the many offices—a few after inquiries, and the thing is done!

For a few pounds what a store of self-gratulation may be obtained! How comforting will be the knowledge that the most imperative and the most satisfactory of all duties has been discharged! With what augmented pride will a man look upon his wife and children, rescued from the grasp of poverty when he is gone! What a great reward for even huge sacrifices is self-approval!

Earnestly shall we endeavour—and that from time to time—to impress upon the minds of artists the vital importance of the step we counsel. The very consciousness that it has been taken—by rendering a man more independent of the future, less anxious, less terrified by temporary illness, less oppressed by the dread of death—will assuredly add to his means more than the sum thus taken from it. Who, we ask, has not felt this often—when working out the intellectual faculties? Every physician knows it well; "the mind diseased" fearfully augments bodily ailments; and the terror that must arise from the knowledge that beloved objects are in danger of being left destitute not only retards a cure, but often prevents it.

This very powerful inducement to effect INSURANCES ON LIVES has not, indeed, been pressed with sufficient strength upon public attention—that the labours of busy men will be greatly facilitated, and, consequently, their profits will be considerably enhanced by the absence of that desponding ANXIETY concerning the FUTURE which so inevitably acts as a drag upon industry, a chill to energy, and a desperate check upon exertion; preventing the full exercise of THOUGHT upon occupation; deducting, indeed, every day, a very considerable portion from the day's produce of labour. Those who have suffered from the terrible malady of apprehension, under such circumstances, will know that we in no degree exaggerate its evil influence upon mind and body.

Let the artist be convinced that no part of his hard and honourable earnings can be, by any possibility, so beneficially laid out—not only as concerns the future, but as regards the present—not alone for his wife and children, but for himself—not merely in reference to produce hereafter, but as largely increasing actual and immediate gains. He best consults his own present happiness, and the interests of those dear to him, who, looking forward to the period when the eyes become dim, and the hand is cold, has laid up a store against the day of want.

MINOR TOPICS OF THE MONTH.

SOCIETY OF BRITISH ARTISTS.—The course of lectures for the present season, connected with the school of Art of this Institution, was opened at the commencement of the past month by Mr. Sadlier, on Perspective. Mr. Strickland follows with a series of five lectures on Human Anatomy; and Professor Ansted with a course of six, on the Structure and Anatomy of the Earth. The dates on which these respective lectures will be given, have already appeared in our advertising columns.

THE FREE EXHIBITION.—The spaces are, it appears, to be allotted soon after the first of November, by which day all applications are to be sent in; we trust and believe that the committee will exercise sound judgment and strict justice in the decisions they are called upon to make. The opportunity offers many advantages to artists of ability who, not being members of the Royal Academy or of the Society of British Artists, have but small chance of obtaining rewards either of fame or of money for their labours during a whole year; and we recommend them strongly to avail themselves of a fair and legitimate means of obtaining both. The experiment last year, if not in all respects successful, was, at all events, encouraging; the exhibition gave general satisfaction. Artists, of whom little or nothing was known, although they had annually exhibited in dark corners of Trafalgar Square and Suffolk Street, found here their talents rightly estimated; while the "sales" were, at all events, on a par with those that had been accomplished elsewhere. Much was, consequently, done to establish the society; if the exertions of the committee are met in a wise spirit by their brother artists generally, the result cannot be otherwise than serviceable to the cause of Art and its professors. If they are hostile or apathetic, another opportunity of acquiring independence and gaining a position will be lost.

ARCHITECTURAL EXHIBITION.—We learn from the *Athenaeum*, that the "Architectural Association whose opening meeting for the season was held on the 6th instant, is so encouraged, or feels so much courage in itself, as to purpose getting up an annual Architectural Exhibition. A special Exhibition, consisting exclusively of architectural designs, drawings, and models, is much wanted; because, besides that works of that kind are admitted reluctantly and treated ungraciously at the Royal Academy, they have there the particular disadvantage of being of comparatively little interest. The greater attractiveness of the pictures causes the architectural productions to be disregarded both by the public and by most of the critics. In an Exhibition devoted exclusively to such subjects, this could not be the case."

R. WORNUM, Esq., delivered his second lecture on the 20th October at the Government School of Design. The great room was crowded to excess; part of the audience, indeed, was compelled to remain in an ante-room: this is a very encouraging sign. The subject at once obtains general interest, when its treatment is confided to a gentleman capable of rendering it popular as well as useful. Mr. Wornum is peculiarly fitted for the task he has undertaken. He is a good and impressive speaker; his method of conveying information is remarkably happy; his appearance is much in his favour; and, above all, he is thoroughly conversant with the theme, and a master of the Art he teaches. We should enter at greater length into this subject, but that in our next number we shall publish his Introductory Lecture at full; having arranged with Mr. Wornum for its revision, with a view to its publication.

THE COLLECTION OF PICTURES formed by Dr. Campe, of Nuremberg, under the advice of Herr Heideloff, is about to be conveyed to London for sale, by public auction, next spring. In it are some first-class productions of the early German school, by L. Cranach, Albert Durer, J. Mabuse, M. Wohlgematt, and Israel von Meckeln, which have been described and authenticated in the writings of Passavant and Kugler. Two pictures have been purchased from the collection by English travellers; namely a picture of Van Eyck's, now at Alton Towers, by the Earl of Shrewsbury, and another by Memling, by Lord Robert Grosvenor.

ART-UNION OF LONDON.—The committee of this society have decided upon entrusting the production of the prize statuettes of Mr. Marshall's

"Dancing Girl Reposing," to Mr. Copeland, to be executed in his statuary porcelain. In this they evidenced sound judgment; for the admirable manner in which the "Narcissus" by Gibson, and the "Innocence" by Foley, were manufactured by that gentleman for the same society, fully warranted this further instance of their confidence; and the subscribers who are fortunate enough to stand entitled to the copies, may rely upon possessing first-rate works. The subject is so arranged as to be peculiarly adapted for production in this very beautiful material, and we feel confident in asserting that it will be a most popular selection.

LORD G. BENTINCK.—A most faithful and excellent bust of this lamented nobleman has just been completed by the Count D'Orsay, and is now in process of manufacture in statuary porcelain at the establishment of Mr. Copeland. To his lordship's numerous admirers this will be a most welcome memento. The following characteristic note from Mr. D'Israeli will vouch most satisfactorily for the truth of the portraiture:—

"MY DEAR D'ORSAY.—I came in a spirit of severe and even savage criticism, despairing of seeing that countenance of blended energy and beauty reproduced to my eye and heart, by the pencil of even so felicitous an artist as yourself. I beheld again my beloved friend, and after gazing on the bust with an eye that would glance at nothing else in your studio, I left your room with the consolation that the magic finger of Art had afforded the only solace which his bereaved and devoted friends can now welcome—the living resemblance of George Bentinck.

Ever yours,

D.

October 7, 1848.

THE NATIONAL GALLERY OF MADRID.—At the moment when our own public collection reopens with the great comparative increase, by the accession of the Vernon Gallery, the following statistics of the Spanish National Treasures of Art may be interesting. The official catalogue fills 429 pages, descriptive of 1494 pictures, of which 1833 are actually placed on the walls; the remainder are held in reserve until the Sculpture Gallery is finished, where they are intended to be placed. In the year 1819 the collection amounted to only 311 subjects, and were contained in three saloons. The gallery has since been greatly enlarged, and in 1821 the new grand central hall exhibited 512 pictures. The increase of the works of Art is occasioned by removing to the National Gallery the pictures which formerly adorned the palaces of Madrid, Aranjuez, St. Ildefonso, Pardo, Zarguela, and La Quinta, besides 101 capital works selected from the Escorial. Among the 1949 pictures, there are exhibited, by A. del Sarto, 7; J. Bok, 13; J. Breughel, 49; A. Cano, 8; A. Caracci, 8; V. Caracci, 9; Claude, 10; Corrado, 16; G. Poussin, 7; Vandeyk, 22; J. Fyt, 11; Guido, 16; L. Giordano, 55; V. Juanes, 18; L. Menendez, 38; R. Mengs, 42; Murillo, 46; N. Poussin, 21; Raffaele, 10; Spagnoletto, 53; Rubens, 62; Snyders, 23; D. Teniers, 53; Titian, 43; Tintoretto, 27; Velasquez, 62; P. Veronese, 21; Wouvermans, 10; Zurbaran, 14. After this, it is not much out of place to imagine how materially our gallery would be strengthened if some great works which are at Hampton Court were removed from that mass of small matters which constitute its numerical strength, such as the Cartoons, the Friezes of A. Mantegna, and some Panels by Julio Romano, of high consequence, which latter probably came to England with the Duke of Mantua's collection, when purchased by Charles I.

STATUE OF THE MARQUIS OF STAFFORD.—M. Conté, an Italian sculptor, resident in London, has recently completed a statue of this youthful nobleman, which we have had an opportunity of inspecting prior to its removal to Stafford House. The figure, which stands about four feet six inches high, is executed in the purest marble by machinery, yet it is so delicately carved and so exquisitely finished in all its details, as to convey the idea of having been sculptured entirely by hand. The Marquis is represented in the highland costume, but without his bonnet; a short cloak is thrown over the shoulders so gracefully as to harmonise well with the other portions of the dress, while it gives the figure an importance and ideality befitting the work. The original of this statue was executed in bronze, at Paris, by a French artist, and it so delighted the Duchess of Sutherland, that she wished a duplicate in marble, which has resulted in M. Conté's work.

MR. H. B. WILLIS has just completed an exceedingly clever lithographic portrait of Miss Eliza

Cook, the popular poetess. The lady is seated by the sea-side in a kind of rocky cavern, and accompanied by a Newfoundland dog, with suitable accessories, that render the subject highly poetical considered artistically. We remember to have seen some time ago an engraved portrait of Miss Cook; which, however, compared with Mr. Willis's work, conveyed a very inadequate idea of her intellectual qualities as expressed in the lithographed drawing. It has rarely fallen to our lot to notice a more beautiful example of lithography.

THE ROYAL GENERAL ANNUITY SOCIETY.—Our attention has been directed to the prospectus of this society, an institution which, though it has existed for upwards of twenty years, is not so universally known as its meritorious object deserves to be. It seeks to extend its benevolent provision among those classes who, having once enjoyed comparative prosperity, are by reverse of fortune, or from other causes beyond their control, reduced to indigence; relief being afforded not only to the male portion of the community, but likewise to widows and single women. The value of such a charity as this is sufficiently obvious, and its claims on the consideration of the benevolent proportionately urgent; inasmuch as the classes to whom its operations are limited form a large mass of our population, and are special objects for the sympathy and aid of those who are still in possession of the blessings and comforts which they are now deprived of who come hither for relief. "Distress is the chief claim it recognises, and a former life of respectability the only condition it demands." The committee of this society are very desirous of enlarging its sphere of usefulness and call for the co-operation and pecuniary assistance of philanthropists of "every persuasion and of every land" to aid them in their benevolent undertaking. In furtherance of this object it is intended to hold a Fancy Fair in the ensuing season, for which contributions are earnestly solicited, and will be gratefully received at the offices of the Society, No. 18, Basinghall Street. The success we have met with in times past, in answer to our appeals for other charitable institutions, emboldens us to lay this case before our readers, in the confidence that it will not be lost upon them.

GRAINGER'S IMPROVED EARTHENWARE.—During a recent visit to Worcester, we inspected the improvements in the manufacture of earthenware, as introduced by the Messrs. Grainger. By a careful amalgamation of the glaze with the body of the fabric, they have succeeded in producing dinner-services which, for clearness and beauty, are nearly equal to porcelain. To this fabric they have given the name of semi-porcelain; it is vitrified throughout, and has a sharp, clear fracture when broken, equal to that more expensive ware. It combines the beauty of china with the economy of ordinary earthenware, as its price is little beyond the cost of the latter. It is as strong as china, but less porous; the difference between the two not being perceptible on the dinner-table. The colouring matter used has also received a proper share of attention, and a vivid and beautiful blue produced, which will stand the test of strong acid, such not being the case with that in ordinary use. Improvements like these are of the highest value; and, although they may be told in few words, are the result of much careful analysis and experiment. When great and manifest improvements appear in the necessities of ordinary domestic arrangement, combined with an economy which has become essential to all modern claimants on public attention, we gladly avail ourselves of self-evident boons; and the success of the manufacturer ensures his own profit, and adds to the convenience and comfort of his purchasers. We can confidently recommend this new and beautiful fabric.

TRADESMEN'S CARDS.—Every month confirms the fact of the advantages conferred upon manufacturers and others engaged in trade by the pages of our work. The adaptation of the numerous designs furnished therein for various business purposes, even to those of comparatively small import, are constantly brought under our notice. We have now before us a very elegant card, engraved for Mr. Barber, a goldsmith of Cheapside, which was suggested by subjects he has seen in the *Art-Journal*. It is really a beautiful work of Art, reflecting great credit on his taste and ingenuity.

M. SANGIOVANNI.—In paying a visit a few days back to the studio of this ingenious and clever modeller, we were much concerned to find him keeping his bed from the effect of an accident,

which had nearly cost him his life, having been knocked down and run over by a cab. Just prior to this unfortunate occurrence he had completed two very spirited models of a Bull and Cow of the Yorkshire breed, executed for Mr. Harvey Combe, to whom the animals belong. This gentleman may be looked upon as the successor of the late Earl Spencer in the attention he pays to the rearing of stock, and he frequently employs M. Sangiovanni to model some of his favourites. We are glad to know this clever artist and worthy man has found so excellent a patron.

GLASS PAPER WEIGHTS.—The introduction of these ingenious and pretty ornaments from Bohemia has induced some of our glass manufacturers to turn their attention to the production of similar objects. We have seen a large number of home manufacture, which, for beauty and variety of colour, are equal to the best imported; and in design are superior to them. Mr. Bacchus, an eminent glass manufacturer of Birmingham, has produced some that deserve especial notice for their novelty and elegance.

THE NIMROUD MARBLES.—The marbles from Nimroud, reported to have been lost at sea, have arrived in England, and are safely deposited at the British Museum.

ETCHINGS AFTER E. LANDSEER, R.A.—Our attention has been directed to an error which occurred in our notice last month, of Mr. Landseer's work entitled "The Mothers." The number of engravings is eight, not *eighty*, as was printed: and they were etched by Mr. C. Lewis, from the pen and ink sketches of Mr. Landseer.

REVIEWS.

HISTOIRE DE LA PEINTURE FLAMANDE ET HOLLANDAISE PAR ALFRED MICHIELS. Tome 4. VANDALL, Brussels.

The fourth volume has just appeared, and with the fifth will complete the undertaking. In the Literature of the Arts this will be found a very useful work, as the author has compiled his information from sources little read, but often referred to in the ancient writings of Van Mander, Campo Weyermans, and the more modern ones on Art which have been of late so profusely published in Germany. The work is executed under the patronage, which means the pecuniary assistance, of the Belgian government; and although it includes the Dutch school, from its analogical tendency, it is more fully devoted to the painters of Belgium, usually known and called as the Flemish school. The parts hitherto completed treat largely of the two great luminaries, Van Eyck and Rubens, with their collateral branches and ramifications. In the school of the first-named artist, M. Michiels has rendered valuable service by his unwearied researches, and indication of these early works. This branch of the history of the Arts had been totally neglected by all the previous writers of the nation, or by those who professed to give any account of the foundation of painting in the northern countries. The addition of a recapitulation of their performances actually existing, is an important feature, as no such attempt of arrangement has hitherto been given. This part is necessarily imperfect, as many works of this class are still in private hands, or remain in obscure situations, and are only gradually made known as the revived interest for them has become more diffused. This is particularly the case with the pictures existing in England, which the author has had no personal opportunity of examining, and has been forced to content himself with the meagre details given in the work of Dr. Waagen, "On Art and Artists in England."

M. Michiels's style is fascinating to the general reader. The spare details of the lives of the painters he has contrived to form into agreeable episodes, investing them in phrases that lend romance to real events. To those who would otherwise find the perusal a dull matter, they will at least enjoy in these volumes the charms of elegant language, and those brilliant ideas that naturally fall from the pen of an accomplished *Littérateur*.

With all the respect for the industrious research and talent displayed in the execution of the work, we must, however, deplore that the writer should have forgotten the *contenances* that form the charm of the association of men of talent of all countries

into one common family, and been guilty of a coarse assault upon English manners, in pages 170 and 171 of volume the fourth. Surely the introduction of it in writing the life of Rubens might have been avoided, if the author's national or anti-English prejudices had been ever so strong. It may be natural, and perhaps worthy of the low theatres on the boulevards of Paris, but it is in excessive bad taste to be introduced into a proposed permanent work on the history of painting, and singularly indelicate as the work is published with the aid of a government under the sovereignty of a prince of the illustrious house of Coburg.

With this drawback however, the work is highly commendable to be read by every lover of Art who would enrich his mind as well as his eyes; and can be safely recommended as an addition to the literature of the Arts. A translation is in progress, and it will perhaps appear in an English dress, with some additions from the resources of our own private and public collections.

THE LIFE AND LETTERS AND LITERARY REMAINS OF JOHN KEATS. Edited by RICHARD MONCKTON MILNES. Published by MOXON, London.

Public sympathy is generously and rightly excited when the young and highly-gifted are called to the grave before what we consider "their time." In few cases is "God's time" "man's time;" we would have those we love to "tarry yet a little longer;" and, no matter how great our faith, we never feel quite resigned to a separation which, as far as this world is concerned, we hold to be for ever. But when the sharp and bitter blasts of adversity accelerate the decay inseparable from fragile and delicate natures—when injustice bars the dart of death—every instinct of an honest nature rises against the wrong, and probably exaggerates the injury. John Keats, delicate both in mind and body, overflowing with generous sympathies, and abounding in contempt for whatever was mean and unworthy; the child of genius, refined by bodily weakness into a state of suffering, which needed not the lash of an unfeeling critic to hasten its separation from the frail tenement by which it was hardly bound to earth—could not, humanly speaking, have survived much longer than he did, though he might have much less suffered.

We have gone through these volumes with deep interest; and certainly the feeling, when we closed the last page, was that of earnest reverence for the noble hearts who soothed him through life, and attended him in death. The young poet's letters are singularly fresh and honest; indeed, this same rare quality of *honesty* is ever uppermost in Keats. He was altogether above deception; his hand was the agent of his head. He was one of those honest genuine natures, which it would have been a privilege to cherish and to serve; and the terrible sufferings of his later days were watched over and protected, especially by two persons, whose names are names of note in their several ways, and yet who deserve more honour for the devotion they evinced to the dying poet, than for any other passage in their useful and honourable lives.

Mr. Dilke, whom it is not discourteous to name as the editor of a periodical not remarkable for the liberality of its sentiments, is shown by the evidence of Keats's letters to have been a tender, unchanging, generous, and affectionate friend, ready to appreciate the young poet's earliest manifestations of genius, and to soothe and cheer his nervous and susceptible nature. Leigh Hunt, whose sympathy is ready and active, as his taste and feelings are refined, was another of his chosen props. And certainly, the other names that illumine the correspondence of this fragile son of genius, ought to have consoled him for harder usage, even than the blind roughness of those who hit harder at the school than at the scholar, and mistook personality for criticism.

But the winding-up of this life—short in numbered years, but full of hopes and fears; of aspirations and resolves; of visions and realities; of love, not blighted, and yet of throbbing agony—is full of interest. We have already said that Keats had won and worn, but not worn out, the friendship of men, of different moulds and minds, yet all united in love and admiration of the ardent poet.

Those whom he loved were many. His friend Brown enjoyed a large portion of his affection; but the friend "nearer than a brother," was the painter,

Severn. He, it was, who watched beside his feverish couch; who endured, for his sake, privations sanctified by his noble attachment; and closed his eyes in death, after sufferings which only friendship such as his could have endured or alleviated. Doctor, now Sir James Clarke, and his amiable wife, shared in the labour of love; but Severn alone endured the most interminable watchings—unable to leave his side, even to paint what would have relieved him from the pressure of that want, which threatened to add increased misery to the bed of death! We have read again and again, with feelings of the deepest admiration, the evidence of the painter's devotion to the poet. There is no stronger evidence of self-sacrifice in modern times; and we cannot but thank Mr. Milnes for the care and pains he has bestowed upon a work so fraught with interest and instruction.

STUDIES OF CATTLE AND RUSTIC FIGURES. Drawn from Nature, and on Stone, by H. BRITTAN WILLIS. Published by G. ROWNEY & Co., London.

A series of six progressive numbers, consisting of figures sketched amid the inhabitants of our farmyards and pastures. They are drawn with remarkable truth and spirit, and the various groups are put together most effectively; reminding us forcibly of Sydney Cooper's admirable work on similar subjects, though on a smaller scale. We can scarcely pay Mr. Willis a higher compliment. To the young student these "studies" will prove invaluable; while the more advanced amateur, who would occasionally borrow an idea, or who desires a model which he cannot procure from nature, may find here all that will answer his purpose, without a "travel in search of the picturesque."

DETAILED DRAWINGS AND SPECIFICATIONS, EXPLANATORY OF THE DESIGN FOR A LABOURER'S COTTAGE. By T. C. HINE. Published by DEAN & SON, London.

Some months back the Society of Arts offered a premium for the most approved design for a Labourer's Cottage; and out of sixty-one sent in, the award was made to that which forms the subject of the present work. Our readers, during the last few months, will have perceived that this matter, one of such infinite importance to our industrious population, has engaged our attention; and we have every reason to believe that the designs we have occasionally introduced, will effect some real and substantial benefit. Mr. Hine's design, together with his detailed plans, is unquestionably good; too good, we apprehend, for the purpose in view; that is, the expense of erecting such dwellings would, we fear, in most instances, deter builders from embarking in such a speculation. A generous and liberal landlord, who consults the happiness of his tenantry, rather than the interests of his pocket, would alone take upon himself such a responsibility. It will be a happy day for England, when she sees her labouring classes housed and provided for in such cottages as are here placed before us. We would cordially recommend the perusal of Mr. Hine's book to all desirous of promoting the moral and social condition of the people.

RADIRUNGEN. By JOHANN ADAM KLEIN, of Munich. One vol. 4to. Published by C. H. ZEHLSCHE, Nuremberg.

This is a tolerably thick volume containing one hundred and ten etchings by this indefatigable artist. The majority are cattle or animal subjects, but there are also many of peasant figures, and numerous groups with various rustic conveyances. The period of their execution ranges from 1815 to 1846, and are the fruits of the artist's studies from nature in Germany, Italy, and the Tyrol. They are very careful and finished, without losing the character of the mode of execution, and the subjects are highly expressive of the various figures which compose the series.

THE ARCHITECT. By W. H. RANLETT. Published by W. H. GRAHAM, New York, and sold by JOHN CHAPMAN, London.

The title-page of this work describes it as a "series of original designs for domestic and ornamental cottages connected with landscape gardening, adapted to the United States." We cannot discover any peculiarity in these designs which would

prevent their application to other countries in the same latitude; and especially, to our own, as many of them may be considered of English origin. The citizens of a new country will undoubtedly refer to older and more experienced systems than their own, from which to borrow whatever is best adapted to their altered state of society and difference of situation, let the form of government under which they live be what it may; but we are not disposed to concede the point raised by the author of this work in his introduction, that a Republic possesses peculiar advantages for enabling a man to become the proprietor of his own dwelling-house. This is a matter, however, which may be safely left in abeyance while we discuss the merits of the most essential portion of Mr. Ranlett's book. The designs he has introduced are numerous, and varied in character; many of them are undoubtedly good, others fantastic and ill-proportioned; some though called "cottages," would in this country be designated as "villa residences." Yet on the whole the work is entitled to our commendation, and has, we may believe, been of great service on the other side of the Atlantic. It is illustrated by drawings of ground plots, plans, perspective ruins, elevations, specifications, sections, and details, all of which are executed with great care and attention to picturesque effect.

MEXICO ILLUSTRATED. Lithographed by J. PHILLIPS and A. RIDER. Published by E. ATCHLEY, London.

Mexico is a country at present little known to English travellers, rich as it is in picturesque scenery and in historical associations. The lakes upon which Cortez planted his brigantines, the mines whence he and his followers drew their gold, the lofty mountains laden with tropical fruits, and the wide sandy plains over which the squadrons of Montezuma hastened to repel their Spanish invaders, have as yet had no sufficient attractions to induce the tourist to explore that far-off, but most beautiful region. Whatever ideas we have of its scenery have been gathered from books, which represent but imperfectly its grandeur, and the once mighty power of its inhabitants. The work now before us will go very far to supply this deficiency; the various views, twenty-six in number, being selected with much judgment in regard to the most interesting spots in the country. Palaces, Cathedrals, Convents, and Cities, are interspersed with the magnificent landscape scenery of Mexico. Among the edifices introduced, we would point out the interior of the "Convent of la Merced," laden with costly Alhambresque decorations, a most gorgeous specimen of this style of ornament; the "Square and Church of St. Domingo;" the "Cathedral of Mexico," occupying a portion of the ground which, at the time of the Conquest, was covered by the great Temple of the Aztecs; the "Interior" of the same sacred edifice, with its altars and screens profusely ornamented with carved work, pictures, and images of pure silver, vying in splendour and magnificence with our noblest European cathedrals. Nor are the other illustrations of a less interesting aspect, possessing, as they do to an English eye, much originality of feature and character. The drawings for the work were made by Messrs. Phillips and Rider, both of whom held official appointments in Mexico, the latter gentleman having been Secretary to General Santa Anna.

A DESCRIPTIVE ATLAS OF ASTRONOMY, AND OF PHYSICAL AND POLITICAL GEOGRAPHY. By the REV. T. MILNER, M.A. Published by ORR & Co., London.

This work, which we noticed on its first appearance, has now reached the sixth part. A careful examination of the successive numbers as they appeared, enables us to confirm the opinion we expressed at the commencement of the publication, which will most assuredly prove one of very general information, and of great utility as a work of reference.

THE PALACE AT WESTMINSTER. Published by JOHN WEALE, London.

Two small engravings, executed with much truth and delicacy; one the exterior of the edifice as seen from Westminster Bridge, the other the "Victoria Tower," so far as it has yet been carried up, namely, to the completion of what may be termed the lower portion: with these is given a ground plan of the old palace.